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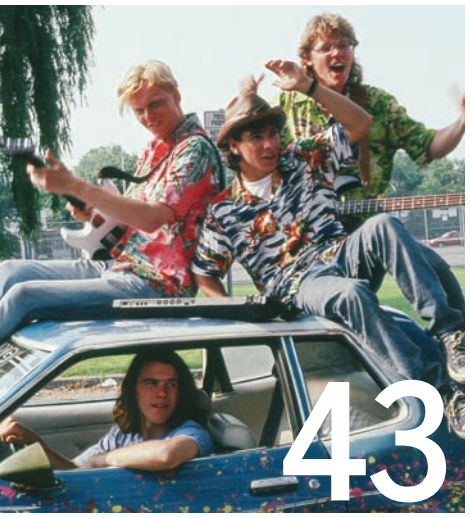

ON THE COVER This month, *strategy* opted to feature a colourful character on the cover, and you don't get much more colourful than Koodo's latest mascot, El Tabador. The mobile brand is one of this year's five Brands of the Year. They're a diverse bunch – from a TV show to a quick-serve restaurant, a clothing retailer to a major film festival – but they've all proven themselves to be stand-out brands, and each are a little fun in their own right. Thanks to the folks at Taxi 2 for the cover shot. When told he would be our cover model this month, El Tab simply said, "Olé!" and then tried to superpoke us.

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TORONTO STAR

REAL

Other newspapers like to talk about change, especially about cosmetic change that affects the look of the paper.

At the Toronto Star, we live and breathe change in-paper and online.

Change means fighting for and championing improvements that affect the city and all of its people.

We are proud of our newspaper.
We are proud of its legacy.
We've always believed the newspaper should be a potent force for social change. This ideal continues guiding us in everything we do. And we believe that putting our residents first has kept us in first place for more than a century.

Alone among the four paid daily Toronto newspapers, we have:

- Pushed governments to keep poverty on their agenda.
- Championed the renewal of our cities.
- Opposed the sell-off of Nortel, one of our national crown jewels.
- Called for an inquiry into the violation of civil liberties during the G20 summit.
- Campaigned against abolition of the gun registry.
- Supported early childhood education initiatives.

STAR INVESTIGATION GETS RESULTS

Victory for our nan

Province finally agrees to crack down on recruiters who exploit foreig

Which parties are putting poverty on their agenda?

A homeless man says

CHANGE

thestar.com

And consider what we have achieved with our investigations.

While they were protecting our children, foreign nannies' human rights were unprotected. A Star investigation took care of that by triggering a crack down on recruiters.

And the Star probed into a startling rise in physical and verbal abuse in minor hockey and continued its ongoing investigation into rogue charities that resulted in the introduction of tough new federal legislation to govern charities.

While other news organizations have been content to make a quality product, we have fought to make a difference.

At the Star, we are forever changing the lives of this city's kids.

Two of Toronto's oldest children's charities, The Toronto Star Fresh Air Fund and The Toronto Star Santa Claus Fund, both created more than 100 years ago, serve more than 90,000 children, teenagers and their families each year, providing them a memorable summer camp experience and at least one personalized gift to open at Christmas.

For the Star, there are many reasons to be proud of what we do, why we do it and the change that it brings.

But we strive to bring about change because it's what we believe in and, most importantly, it's what our readers and the people of Toronto believe in.

John Cruickshank
Publisher, Toronto Star

CARLOS OSORIO PHOTOS/TORONTO STAR

aft flights, there is little opportunity for youth, residents say.

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CHILDREN DYING for ATTENTION

STAR INVESTIGATION

Thirteen teens in remote northern communities have committed suicide this year. Another 80 have tried. Social

g McGuinty: I was wrong

As storm erupts, premier does another about-face and drops threat to break minimum wage promise

ROBERT BENZIE
QUEEN'S PARK BUREAU CHIEF

Premier Dalton McGuinty has backed off his threat to cancel next year's increase of the minimum wage to $10.25 an hour after an outcry from the opposition and anti-poverty

A visibly contrite McGuinty scrambled to undo the damage in the Legislature yesterday after musing to business leaders behind closed doors in Ottawa last week that he might scrap the raise due to the

clarification on my part and I take responsibility for muddying the waters," the premier said in response to a question from NDP Leader Andrea Horwath.

"When we talk about the minimum wage, we have to ask ourselves what it is that we owe both our workers and employers. I think clearly we owe them fairness," he said. "Our commitment was to get

now and we will honour that commitment."

His *mea culpa* comes as the minimum wage jumps today to $9.50 an hour from $8.75, with the next scheduled increase of 75 cents an hour set for March 31, 2010.

On Friday — less than 24 hours after the scheduled wage hike had been highlighted in the provincial

McGuinty accused of betraying the poor

FROM THE FRONT PAGE OF SATURDAY'S STAR

Brand battlegrounds: five winners in 2010

In the beginning TIFF wasn't a brand so much as a full-blown feud, more battle than tiff. Back in my *Playback* magazine days when the Toronto and Montreal film fests were fighting for films and stars, and sparring in consumer and industry press over who had the biggest, I'd look forward to the latest salvos and one-upmanship between the rival programmers. It was brilliant promotion, although perhaps not intended or appreciated as such at the time.

TIFF went on to become one of the top festivals for launching films in the world, right up there with Cannes. Seems trial by fire is something that pops up in the annals of really successful brands, and no doubt sets the stage for the fierceness needed to win beyond our border.

Achieving this status meant wooing international studios, getting more and increasingly sophisticated sponsors on board, and keeping TIFF a priority for consumers who have entertainment options that don't involve queuing. This year all that striving paid off as TIFF moved into its first home, the Bell Lightbox, a big shiny jewel of a building befitting the brand's big bling status. Which is why TIFF is one of our 2010 Brand of the Year winners.

While TIFF grew its brand for over 35 years, our cover Brand of the Year did so in two and a half. Koodo's brand building at light speed is the poster case for infusing every iota – from packaging to truly transmedia campaigns – with brand essence.

Establishing a brand quickly is a crucial skill set, especially in mobile. With a daunting competitor in Virgin and more in the wings, Telus had to enter the fray large. Taxi 2 and the Koodo team created a completely realized brand world that stretched from retail to mass media, where its offbeat humour and '80s spandex-inspired palette created a multiplier effect that gave an illusion of ubiquity far beyond its means. It was also flexible. The quirky brand attitude and signature signoff has been the cement ensuring continuity through each creative reinvention.

Another Brand of the Year winner that nailed reinvention is Mark's and its remarkable transformation from a work-wear retailer to a brand that gets women.

Originally designated a Work Wearhouse, Mark's took advantage of its guy traffic by segueing into weekend and work wear for the non-uniform set. It capitalized on women's presence in the store – picking up Dickie's for their blue collar hubby or skateboarding kids – and created unique garb to win her over as well. "Clothes that work" went beyond steel-toed boots to pants that take care of your wobbly bits and shirts that iron themselves. By answering needs we didn't know we had, like heated boots, Mark's has succeeded in a market where brands with a sole focus on women's fashion struggle. Brilliantly played, according to our retail pundits.

On the defying-odds front, *Degrassi* makes the winners' circle for longevity in a fickle category. Canada's entertainment industry has a history of success with youth TV, but it's typically easily exportable kids animated shows, often based on evergreen properties. Teen drama is a hard genre and not many hit 30 years, let alone earn the export success *Degrassi* has had. We love that *Degrassi* broke teen content taboos, and the fact that it was transmedia before producers knew that was the grail, promoting itself via manga and webisodes. Not to mention the whole Kevin Smith thing. Iconic.

When it comes to old-fashioned brand building powered by the emotional pull of ads on heartstrings, we had to give it to A&W. They've played the nostalgia card well via a long-running program targeting boomers, yet somehow managed to make the brand simultaneously relevant to a new generation, which the chain's new urban locations seem poised to capitalize on.

Most years, once all the Brand of the Year pundits have been polled and the facts all fielded, an overall winner emerges. This year, perhaps since each brand's struggles and successes are so diverse, equally compelling cases were made for each. Thusly, we have five winners.

Strategy thanks everyone who nominated brands, and to all the marketing experts who helped vet the list. Congrats to all the winners!

Cheers, mm
Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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CREATIVE AGENCIES

Canada's top agencies are evolving to serve you better. This month's supplement highlights nine from across the country. Check out their philosophies and work on page **S33**.

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MAYNARDS' MUG SHOTS

BY CRAIG MACBRIDE

Maynards is trying to make its candies Canada's most wanted with a national campaign that turns the Sour Patch Kids into juvenile delinquents.

Along with the Kids, Swedish Berries, Fuzzy Peaches, Original Gummies and Sour Cherry Blasters have all been labelled outlaws and had their mug shots posted across the country. According to the posters, the products have run afoul of the law in different ways (e.g. Original Gummies are wanted for "jaw-walking" and Fuzzy Peaches for "disturbing the peach"). The candy company has also incorporated smartphone QR codes in the posters so passersby can "capture" the candy and, through the Maynards Facebook page, turn in the criminals for a chance to collect a $25,000 reward.

Running until Oct. 24, the OOH campaign is meant to bring all of the Maynards treats under the one brand umbrella, says Michelle Lefler, manager, corporate communications, Cadbury. Grip handled the creative, Cossette Communications did media planning and MediaVest handled the buy.

CAMPBELL'S KEEPS COOKING

Campbell's is reminding Canadians to break out the can opener and keep cooking with soup. Its newest TV spot, launching this month, is a humorous look at a family that speaks in a language comprised of URLs from the Cook with Campbell's website. Developed by BBDO Toronto, it drives families looking for cost-effective but nourishing meal options to Cookwithcampbells.ca.

It's the latest in a flurry of activity that's bolstered the Cook with Campbell's program. Launched with print back in 2006, it's grown to include TV and a predominantly digital presence, adding the website in January 2009, a YouTube channel in January 2010, a mobile site and social networking capabilities and a smart phone app released in March. And, last month, Campbell's became the first CPG co in Canada to provide web accessibility to those with special needs through a partnership with Toronto-based Essential Accessibility.

It's a different direction from the U.S., where Campbell's borrowed the vocal talents of funnyman Tim Allen to launch a campaign touting taste, nutritional benefits and the emotional result: arriving at a happy place. Mark Childs, VP, marketing, Campbell Company of Canada, says it's a matter of what works here. "Both the Canadian campaigns, 'Cook with Campbell's' and the 'Rediscover Campbell's' ad [featuring Hilton], have proven to break through, engage Canadian consumers and drive our business," he says. "Our opportunity here is to build the ideas rather than introducing the new campaign." Speaking of Hilton, everyone's favourite salt-contemplating Campbell's employee, we can expect to see more of him and his sodium reduction efforts in November. **JP**

SONY PUTS E-READERS CENTRE STAGE

BY CRAIG MACBRIDE & EMILY WEXLER

Last month, Sony of Canada broke a record...in speed reading.

Competing with the iPads and Kindles of the world can be tough, so to drum up some buzz about its two new e-readers, the Reader Pocket Edition and the Reader Touch Edition, the company used a little manpower in the form of Dave Farrow.

Sony hired Farrow, a Guinness Book of World Records holder for memorization, to sit in the window of the Sony Centre for the Performing Arts in Toronto for 17 days reading books on the e-book readers. He set a new record for reading Shakespeare's *Midsummer Night's Dream* in 89 minutes, and Sony donated two e-readers to public libraries for every book Farrow read.

The read-in was part of a larger campaign that included radio and OOH highlighting the new products, and drove consumers to view the stunt, says Hao Huang, creative lead, Sony of Canada, as did kiosks designed to get e-readers into the hands of its demo – women 35 to 55 who are avid readers, plus travellers and executives. Campaign creative came from Sony Europe and UM in Toronto handled the local media buy.

WISERHOOD BOWS VIRTUAL CLUBHOUSE

Wiser's is again welcoming members, old and new, to the club of the slow clap, with a new campaign promoting the Wiserhood.

"Welcome (back) to The Wiserhood," developed by Toronto-based John St., draws on the success of the Corby Distilleries whiskey brand's last TV campaign. The spots introduced Canadians to a group of men who are rewarded for leading uncompromising lives by initiation into the Wiserhood and a chorus of slow claps. Launched in 2008, the campaign resulted in a 4% increase in dollar sales when the category was seeing a 2.3% decline.

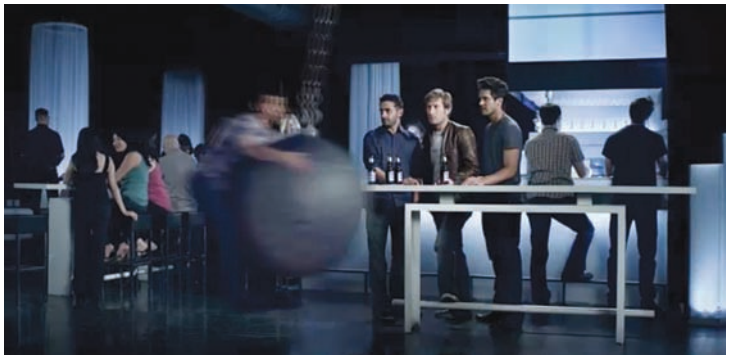
This time around, Wiser's is using online, via a brand new Wiserhood Facebook page, to provide guys with a clubhouse of sorts, and the benefits and privileges they'd expect from a real membership.

"Now, having a bigger Facebook presence, there will be an ongoing dialogue," says Stephen Jurisic, co-CD, John St.

Online videos that feature a familiar moustache-sporting member of the club who doles out words of Wiserhood wisdom are exclusive to the Facebook page, from which members can also access a Wiserhood Official-Looking Handbook. There's also a slow clap app, which allows visitors to craft a video featuring the Wiserhood members, to post on a friend's wall.

The media buy, which was handled by Carat, also includes video web banners, pre-roll ads, on-premise materials and two TV spots. **JP**

COORS HIDES A MYSTERY



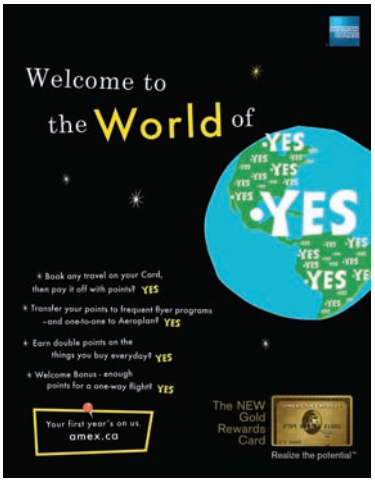
Coors Light has decided to infuse its Mystery Mansion communications with a fitting air of abstruseness. The beerco launched a commercial on TV, YouTube and Facebook wherein buddies gathered at a bar wait as one prepares to spill the beans on the surreptitious compound. Before he can utter a word, a wrecking ball smashes him into a wall. Viewers shouldn't fret though, because, upon closer inspection, they'll notice three Easter eggs planted in the commercial. By pressing pause on their PVR, they'll find a message that reads, "Uncover a mystery," a URL (CImm.ca) and a code.

"Because there is so much intrigue out there about what happens at the Coors Light Mystery Mansion, there was a great opportunity to capitalize on the mystery in the minds of fans," says Troy McCann, assistant brand manager, Coors Light.

Savvy viewers who arrive at the site have the chance to win an exclusive Mystery Mansion watch. They're then driven back to Facebook to check out the Coors "Maid to Order" app, which prompts them to create a personalized video, for the chance to win a trip for two to the secret locale. Viewing the video triggers a phone call from the sultry mansion maid it features. Clearly, Coors is the beer of aspiring Sherlocks. In its first two weeks, 220 people visited the website, aiming to gain entry to the mansion, which according to insiders does exist and is well worth the effort. **JP**

"there is so much intrigue out there"

Brilliant!



AMEX BUILDS REWARDING MONUMENTS

BY JONATHAN PAUL

American Express recently constructed an installation with international flair to promote its new gold travel reward card. There are a lot of new incentive cards – from banks entering the travel points fray to Shoppers' Optimum program upsell – so even the gold standard of credit cards has to get in the game of rewarding all the little purchases.

To promote its new card, it worked with architects and engineers from the Toronto-based team of global food charity Canstruction to build a replica of the Eiffel Tower out of canned food at Yonge and Eglinton Square. Developed by Toronto-based Brees PR, it's a physical demonstration of how customers' everyday spending can get them travel rewards faster – like earning points from purchases at a pharmacy or grocery store.

"The installation helps illustrate the power of the new product," says David Barnes, VP, marketing and communications, American Express Canada. "The marketing and advertising campaign is built around this being the card that says 'yes' to the way you want to travel. It really reduces the frustrations that sometimes exist with rewards cards about having the points, but finding obstacles when you come to cash them in."

Amex also set up a second structure, a canned Taj Mahal, especially for Citytv's *Breakfast Television*. All the cans from both installations were donated to the Daily Bread Food bank for a total cash and cans donation of $15,000.

The new gold card, which launched Sept. 30, is also being supported with print, OOH and TV executions – an extension of its 18-month-old "Realize Your Potential" campaign – which has recently gone back to market, developed by Ogilvy in London with Mindshare handling media.

TOP TIFF AD PICKS

BY JONATHAN PAUL

The Toronto International Film Festival recently wrapped and in case you missed them, here's a recap of a few TIFF-related advertising acts that won over crowds

RBC's original take

RBC touted its status as official bank of the Toronto International Film Festival with an ad campaign celebrating originality in film. Developed by BBDO Toronto, it spanned print, program guides, newspaper, wall projections and various other collateral, but the three TV spots that also acted as cinema trailers really stood out. They offered original spins for three movie genres – western, horror and the buddy comedy – including an alt scenario featuring two guys working at a sporting goods store, who need a quick 50 large. The "unoriginal" solution of entering a golf tournament is partnered with the "original" concept of a man made of money (literally) arriving on the scene. It leaves the audience with something more to think about, as buddy movie seems poised to morph into horror.

Energizer's Bollywood street bash

Energizer brought a lot of energy to the corner of College and Bay streets in Toronto to promote its first time as a TIFF sponsor. For a week leading up to the beginning of the festival, a giant pink box mysteriously sat at the busy Toronto intersection with no indication as to its contents.

That all changed on the first day of the festival when Energizer unleashed a Bollywood-style performance featuring 100 dancers, a drum corps and, of course, the Energizer bunny. Inside the box was the "Now that's Positive Energy Machine," which began doling out prizes to passersby, including tickets to TIFF premieres. The machine travelled to different locations, injecting energy into the city over the next four days. Agency instigators were Toronto's Simon Pure Marketing and MP Thread, a division of Media Profile.

Audi's sticky stunt

With the help of Toronto-based Lowe Roche, Audi leveraged TIFF to promote its quattro all-wheel drive system. To illustrate its cars' grip factor, they stuck it to the film festival, literally, with a marketing campaign that also gave festival-goers something to take home. Audi stuck hundreds of 1:43 scale models of its cars on metal surfaces including lamp posts, newspaper boxes, mailboxes and street signs throughout key festival areas – even the poles that held up the velvet ropes surrounding a Cadillac. The media campaign also included newspaper, magazine, online banners and escalator wraps, planned by Mediacom, and a direct component handled by Toronto-based BIMM Communications. It was, as Lowe Roche called it, a gripping performance.

Astral said it with film

Astral used TIFF trailers to illustrate its support of Canadian cultural industries. The cinema spots take a look at what the film, TV and music industries would be like if they lacked financing. One spot, for example, depicts a writer meeting with a producer to pitch a film, and based on the producer's innate frugality, humorously portrays what the final, unfortunate product would look like without proper funding. Let's put it this way: knights in shining armour don't look so heroic riding bicycles. Developed by Bos in Montreal, both spots are airing on the mediaco's pay-TV and specialty services, effectively getting the word out that every year Astral invests over $170 million in Canadian culture. What works about these spots? That they so perfectly speak to the TIFF audience.

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Hot off the press

Who says print is dead? If it is, Canada's national newspapers are making a pleasing case for the afterlife, with a shiny new *Globe and Mail* debuting this month and a new digital vision for the *National Post*. *Strategy* looks at how Canada's national dailies are reinventing the medium

BY KATIE BAILEY

The *Globe* takes aim at fashion magazine readers with its newly redesigned Globe Style section.

In the midst of the one-two punch of 2009's "Great Recession" and the storm of media innovation that surged up alongside it, print was suddenly looking like a perilous medium: 150-year-old newspapers were closing in the U.S., the iPad was still a closely guarded secret and advertisers were pulling ads in droves thanks to plunging revenues.

In this bleak period, Phillip Crawley, publisher of the *Globe and Mail*, had good cause to feel nervous. Three years prior, in the still-sunny economic heyday of 2006, the *Globe* and its printer, Transcontinental, had entered into an 18-year agreement that involved the purchase of cutting-edge new presses that would be the impetus for a radical redesign of the newspaper.

Little did anyone know how much would change in the bitter months of 2009 and early 2010: mobile crystallized into an exciting and viable new medium, the mystical iPad finally became real and social media firmly planted its roots as the medium of choice for young people. It's a brave new media world out there, but the *Globe and Mail* is approaching it head-on, sporting the latest cosmetics and draped in Tiffany necklaces. Look out, ladies.

Founded in the mid-1800s, today's *Globe and Mail* still has daily news reportage and an ink-on-paper format in common with its 19th century self. But the paper that appears on readers' doorsteps this month is a much different product than the *Globe* has ever put forth.

Launched Oct. 1, the "new" *Globe* has four paper-stock options, all of which can be printed in the same run on a single press. (Although most issues will likely only feature two stocks at a time.) The jewel of the new presses is the high-gloss stock; resembling a newspaper page only in shape, the premium stock looks and feels like a magazine. There is also a slightly thinner, more matte version of the glossy stock – both considered premium on the rate card – as well as bright-white and standard newsprint.

> We want to show them that newspapers are capable of doing **things that previously only magazines could do**

The glossy pages have a transformational effect, taking a plain Jane newspaper ad or layout and turning it into a fancy magazine-quality spread.

"You would want one of those, wouldn't you?" Crawley asks, grinning and pushing a glossy eggshell-blue page featuring fancy Tiffany necklaces across the table.

"That's the kind of standard that we want to get in the newspaper, both from an editorial design point of view and an advertising point of view. We want to show them that newspapers

are capable of doing things that previously only magazines could do," he says.

A full-page sample ad for Vichy cosmetics draws another grin from Crawley. The L'Oréal brand is traditionally a magazine advertiser, but the new format opens up more clients for the *Globe*, Andrew Saunders, VP of ad sales, explains.

"We're positioning ourselves to be a very strong alternative to both the magazine sector and the broadcast sector in catering to that audience," he says.

The audience to which Saunders refers is an advertisers' grail: young professionals with enough income to buy swanky consumer goods. A goal of the flashy new redesign, Saunders says, is to build upon last year's eight percent increase in the *Globe*'s female audience.

Catering directly to that crowd will be the new Globe Style section in the Saturday edition. Completely redesigned to resemble a magazine, the new section will drop the more mum-and-dadsy foodie content and focus more on trends and fashion. Picking up where it left off will be the new Globe Weekend section, also in the Saturday paper, featuring a more relaxed magazine-style layout but with the more parental vibe of the weekday Globe Life section. Other editorial and stylistic changes include a new look for the front page and a new

feature in the news section on the weekend that will be printed on the semi-gloss stock.

Shiny and happy as the new paper may be, it's undeniable that both readers and advertisers are increasingly interested in digital content, which brings us to another important point in the evolution of newspapers in the digital age: reach across dayparts.

The idea of time spent is a much different concept to the digital generation than it was to their print-raised counterparts, who typically either read the paper in the morning before work or spent the hour between getting home from work and having dinner poring over municipal politics and local crime stories.

Although popular opinion often runs to the contrary, young people, and the digitally inclined, aren't spending any less time per se with newspapers than their parents or grandparents did, but are doing so in a completely different way, comments Catherine McKercher, a professor of journalism and communication at Carleton University.

"I think young people are every bit as interested in the world as they always have been," she says. "They may not do the same kind of newspaper reading that their grandparents used to do... but the young people that I know consume six or

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seven different media in quite a short period of time. They try to be as well informed as anyone else. It's interesting."

The changes at the *Globe* are intended to address the changes in how people consume news today, from both a readership and advertising standpoint. The glossy, female-targeted lifestyle pages of weekend sections such as Globe Style are meant to extend the life of the print edition into the coffee table realm of magazines and the digital strategy will appease both the BlackBerry-toting exec and media-surfing university student. With advertising sold in packages across it all, the newspaper confronts the "web dimes for print dollars" conundrum facing major media today.

"I think it's really smart of the *Globe* to leverage their brand as a whole rather than focusing on just the newspaper portion," says Laura Maurice, manager, print investments, UM Canada. "It will be interesting to see if advertising dollars start shifting if they are successful in scoring that new audience that other papers have yet to capture."

Obviously, the *Globe* isn't alone in its pursuit of audiences across platforms. The *National Post*, Canada's only other national newspaper, has had new life breathed into it with the $1.1 billion buyout of its former parent company, Canwest LP, now

Tsunami windfall
Five years later, surprising news from Indonesia's hard-hit Banda Aceh: The floods have left it a better place.
Globe Weekend
arrest
HIGHER, STRONGER, SLOWER
HOW SCIENCE TURNS SPORTS BACK INTO ART
TV BARKS OUT DIRTY WORDS. THE NET IS FULL OF PORN. PUBERTY HITS AS YOUNG AS 8. SO DON'T TEACHERS NEED TO HELP KIDS FIGURE IT ALL OUT?

known as Postmedia Network. The newspaper has upgraded to a new blog-style website, which the paper's president Gordon Fisher says has already boosted traffic to NationalPost.com. And although he believes engagement with the website will increase significantly due to the simplified commenting functionality, he says content is what's driving readers to the site and getting them to stay.

"If you don't have content that is different and compelling, if you're just producing a website that is yesterday's newspaper or simply commodity news and information that can be sourced [anywhere], you're playing a loser's game," he says.

In pursuit of that ideal, the editorial rooms of the *National Post* and all of the Postmedia papers are being restructured with a "digital first" agenda, Malcolm Kirk, VP, digital media, Postmedia Network, explains. The first step in this still-being-defined evolution of Postmedia's newspaper portfolio is arming all of its reporters and papers with the ability to break news as soon as it happens on multiple platforms and an increased focus on video content. That includes iPad apps for all the papers, set to debut this fall.

"We're going to radically transform our news gathering coast to coast to be able to deliver content on any platform a person chooses, and

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In the battle to hang on to readers, the *National Post* recently switched to a blog-style website, while the publisher of *Now* (below right) says providing free content is key.

making that content as relevant as possible to that device to make [the news] as rich an experience as we can," Kirk explains.

This strategy will also include a new and much-intensified focus on local newsgathering, which Kirk hints will include a number of new content-sharing partnerships with local online media and community groups. "The potential for our company to expand in those markets is huge," he says.

Evolution in the digital landscape is key at this point, Maurice says, adding that from a media agency perspective, digital is really just a list of positives.

"Newspapers are getting better at giving consumers what they want," she says, when asked what attracts media buyers to spending their clients' dollars on newspapers' websites. "I'd say there are only strengths at this point: instantaneous accessibility, critical mass with consumers, ease of use, ability to share with friends, and news feeds that are delivered in real time."

But with all of this money being poured into Canada's two national newspapers, it raises the question: do people still want to read them?

The stats in the States are a bit bleak, but readership in Canada has remained steady over the past five years. The 2009 NADBank readership survey shows that 77% of Canadian adults living where a daily newspaper is available reported reading a printed or online edition each week, a result consistent with 2008's report.

Print remains the most popular medium (noting e-reader editions were not as widely available as they are in 2010) with 73% of adults reporting reading a print edition at least once a week (same as 2008) and 22% accessing an online edition (a 2% increase over 2008). Most people, it seems, read both, with only 4% reporting reading online editions only. There is every indication, however, that the number will grow, especially as e-readers and tablets gain marketshare.

Michael Hollett, publisher, *Now Magazine*, has no time for disparaging attitudes towards print, especially when it comes to appealing to young people through the medium.

"The publishing industry blows my mind in terms of how self-destructive they are and how they are participating in their own demise," he says with frustration. Free is key in appealing to the hearts and minds of Millennials, he argues.

"These guys can't get their heads around it," he says of media tycoons like News Corp's Rupert Murdoch, who is famously pursuing pay walls at News Corp papers. "You want young people to read you. You don't want to have your audience just die, which is what is happening, but people aren't even paying for stuff that they used to pay for, like music. That's already been lost. So you think that you're going to get them to pay for stuff they were already not buying?"

In every interview conducted for this story, the common denominator cited as key to continued media company success is quality and individuality of content. This is not a new concept. But in a world where readers will sift through a handful of media outlets in a matter of minutes, having unique content has arguably never been more important. If your stuff is the same as everyone else's, why would anyone waste their time?

The *Globe*'s strategy to be unique in its storytelling will remain a core mandate of the newspaper, Crawley says. And by investing in the new look, he hopes to send a message to the ad community at large that print is still worth investing in – because maintaining the kind of newsroom that can pump out three mediums' worth of content every day is certainly not cheap.

"It makes a big statement to our entire industry that there are people around who have a strong belief in the long-term vitality of the newspaper business," he says. "In the last couple of years, you have lots of prophets of doom telling the world that newspapers are finished. We're about to show that newspapers are far from finished, that they actually still have lots of new tricks that people haven't seen yet."

UM's Laura Maurice agrees.

"The *Globe* redesign comes at a very important time for the print industry," she says. "Publishers will need to evolve with the changing landscape and be on the forefront of technology. By leveraging their brand as a whole and providing their readers with brand solutions for their needs, they will survive. In what capacity I'm not sure, but it will be exciting to see how it all plays out. I personally love the printed word and can never imagine a day when I can't curl up with my favourite paper, coffee in hand."

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Bio

Born: Quebec City, QC. Oct. 19, 1979.
Education: Bachelor of business, HEC Montreal.
Career: De Warren says she was "born" at Dynamite, having spent her entire adult career there. She joined Group Dynamite in 2001, shortly after moving to Montreal, working in the fit and spec department and then visuals. She then went back to school to complete her bachelor's degree, while still working at Dynamite. After graduation, she was transferred to the marketing department, where she worked as an event coordinator. In 2008, she became the marketing manager.
Size of marketing team: Four direct reports.

Mobilizing DYNAMITE

Marketing manager Ariane De Warren is using mobile and viral to blow up her brand's profile and stay competitive against mega-players in the crowded women's retail space

BY MELINDA MATTOS

When you're a Canadian women's clothing retailer with just under 100 stores across the country, how do you compete against international fast-fashion powerhouses like H&M and Zara? Or even your Canadian peers, like Jacob and Suzy Shier? For Ariane De Warren, marketing manager of Montreal-based Dynamite, the answer lies in really connecting with customers – not just in-store, but also through online and mobile.

"Most young professional women own a cellphone and I'm the first to say that I could not live without my iPhone," says De Warren, who introduced mobile to Dynamite's campaign toolbox earlier this year. "I still don't think it's widely used by Canadian retailers and I'm very interested to see where it will take us."

"There are so many good reasons to use mobile," she adds. "You get an instant response, it's easy, it's green – you don't need to print any coupons, you can receive everything on your device."

The retailer is part of 35-year-old Groupe Dynamite and sister store to teen-focused Garage, which recently expanded its reach to include 11 U.S. stores and one in Dubai, and has its own marketing team. Dynamite is an exclusively Canadian brand that develops its own product collection out of its Quebec headquarters and handles advertising internally, focused on magazine ads with some OOH during the holiday season. Geared toward professional women in their twenties, the chain offers price points (typically in the $25 to $40 range) that put it in direct competition with stores like Suzy Shier (190 stores), as well as the slightly pricier Jacob (150 stores) and international brands like H&M (2,000 stores, 50 in Canada) and Zara (1,000 stores worldwide, about 15 in Canada).

Although mobile is only one aspect of Dynamite's current fall campaign, it's an important one. POS materials invite Dynamite shoppers to text a special number to receive updates, win an outfit showcased in the store or get discounts. Once the customer has opted-in to these messages, De Warren says, the retailer is able to contact her again in the future, with a higher success rate than an email list.

"You're not connected to your email all the time, but you always have your cellphone with you," De Warren says. "When you receive a text, it's discreet; you open it when you want to. The open rate is definitely bigger than any email."

But while contact via smartphones is Dynamite's newest marketing frontier, the web also plays a significant role in the clothing co's fall campaign. Encouraged by the rising popularity of fashion bloggers (who've become influential enough to garner primo seats at fashion weeks in New York, Paris and Milan), Dynamite has launched a blog covering fashion, beauty, dating and lifestyle.

Dynamite's interactive web campaign turns *strategy*'s associate editor, Melinda Mattos, into a cover girl.

In addition to the blog, De Warren wanted to create a viral online experience. A brainstorming session held this spring, during the height of the Old Spice guy's popularity, led to the creation of "Dynamite's Fall Style Icon," a personalized video that makes the viewer the star of the show.

Introduced as part of a brand revamp, Dynamite's new stores use large windows with dark curtains to evoke the feeling of entering a glamorous, exclusive club.

When a customer visits Dstylevideo.ca, she's invited to upload a photo of herself and type in her first name. This data is fed into a one-minute tabloid-style video that declares her the "style icon of the decade," announcing that she'll be "the new face of leading Canadian fashion retailer Dynamite" and the cover girl of *Elle Canada*'s upcoming issue (or *Elle Quebec* for francophone visitors). It's a goofy but fun online distraction that De Warren hopes will charm Dynamite's twentysomething demographic and get the link passed around.

"Everyone wants their 60 seconds of fame," says De Warren. "It's about making her feel special, making her smile. It's a private experience, and then you replay it, you forward it to your friends."

3 QUESTIONS

Why do you love fashion?
It started when I was young, cutting out pictures of Claudia Schiffer and Naomi Campbell, putting them in my room. I like the cycle of retail, it's so fast — it's always keeping you alive. There are so many things to do.

What's the best thing about your job?
There are no barriers. Everything is possible at Group Dynamite.

What do you do in your spare time?
I'm a volunteer for multiple sclerosis. Several friends were touched by this sickness, mostly women and all aged between 30 and 40. We do an event every year in Montreal. This year we're expecting 1,000 people.

Users can share their video via Facebook or email, and are given the chance to download a personalized *Elle* cover, as featured in the video. Dynamite also regularly posts batches of the personalized *Elle* covers to its Facebook page, which currently has over 41,000 "likes."

Developed by an independent production team, the video is available in French and English, and is being promoted through in-store brochures, Dynamite's website and the *Elle Canada* and *Elle Quebec* sites, as well as the titles' respective e-newsletters. Magazines are also being distributed in-store to reinforce the partnership between Dynamite and *Elle*, which De Warren says began two years ago and will continue beyond this promotion.

"We know they're a good fit for our consumer because we've done focus groups," De Warren says. "*Elle* is the most read magazine by our customers."

But De Warren is familiar with more than just the customers' reading habits. In fact, you might say she's on a first-name basis with her target consumer.

"We always refer to our muse, Rachel," De Warren says. Introduced during a brand revamp five years ago, Rachel is the embodiment of Dynamite's core consumer. "Whether you are in marketing, design or visual presentation, or you're selecting the in-store music, you always need to refer to her. We know her as you would know your best friend."

So what's Rachel like? She's a confident young professional who's single, with three close friends, and has been in the workforce for four or five years – but, as is the case for many women, Rachel's exact age is a closely guarded secret.

"I don't like saying a specific age, because obviously we're getting a larger group," De Warren says. "But to us she's very clear."

With everyone from the salespeople to the marketing team briefed on Rachel's interests, De Warren says it becomes easier to maintain a consistent brand message. And while Rachel is a concept that's used internally, consumers did get a whiff of her in November, when the store launched a fragrance called – what else? – Rachel.

At the same time Rachel was born, Dynamite began introducing a new store concept that featured large windows with dark curtains, more mannequins, roomier dressing rooms and more glamour, with oversized photography and crystal chandeliers. De Warren says that the decor represents a luxe Montreal lifestyle, showcasing affordable clothing that "takes you from a morning latte to a cocktail after work."

Before the revamp, De Warren says, the stores lacked consistency. "Our objective is to convert all the regular concept stores to the new one," she says. "Right now we are at about 75%, maybe 80%, but every year we're converting new stores."

Dynamite is wise to keep its brand fresh, as competition in this category remains fierce. In August, Jacob announced a new brand positioning, bringing Jacob and its casualwear line Jacob Connexion into the same store. In conjunction with its fall campaign, Jacob also announced a new no-retouching policy for its advertising, a CSR move that helps differentiate it from the crowd. Meanwhile, Suzy Shier offers online shopping, a rarity among Canadian retailers, as well as a loyalty program that gives 10% discounts and shopping party invitations to those who pay a one-time $25 membership fee. And then there are international fashion giants like Zara or H&M, which can take a trend from runway to store in a few weeks. It's a lot to compete with.

"People are less and less loyal, they have more choice, this is for sure," De Warren says, of the current marketplace. But she's confident in Dynamite's ability to stay in vogue. "Our store concept is unique, we have great product at affordable prices. It's really connecting with her." ■

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OUTSTANDING NEW CAMPAIGNS

BY JONATHAN PAUL

A mock-up of the Mostro billboard is pictured above, as the final was still in production at press time.

PUMA AND SOFTMOC'S ARTISTIC FEET

Canadians were recently invited to put their hearts and soles into a campaign for Puma's Mostro shoes.

In September, to promote the reintroduction of the shoe through a partnership between Puma and SoftMoc – one based on a strategy surrounding comfort – passersby in Toronto's Yonge and Eglinton Square were invited to put on some overalls, throw on a pair of Mostros, dip their feet in oversized paint trays and put their best creative foot forward all over a giant canvas, showcasing what they could do using the unique design of the Mostros' sole.

"We're trying to get the Mostros on people's feet. It's one of our iconic shoes," says Sheila Roberts, director of marketing, Puma Canada. "We like to inspire people and we'll seize new opportunities and be innovative, not only in our shoes and apparel, but in the way we present stories." Participants were allowed to keep their foot-painting Mostros, and were also able to run across the street to a nearby SoftMoc store to receive a discount on a brand new pair.

The street feet art event was captured on film, and is screening as part of an in-store display featuring imagery inspired by the finished product at SoftMoc's high-traffic Yonge and Eglinton location. Following the event, which was developed by Toronto-based Zulu Alpha Kilo, the canvas was converted into a billboard in the square.

Puma and SoftMoc's sole-art event was promoted to "creative expressionists" at the grassroots level through PR and media relations handled by Vancouver-based B-Co Communications. Pedestrians in the area that day were lured to the event location by footprints originating from an oversized seven-foot tall can of paint.

CDs: **Zak Mroueh**, **Joseph Bonnici**
Associate CD: **Mark Francolini**
account supervisor: **Barrett Holman**
AD: **Simon Au**
designer: **Grant Cleland**
copywriter: **George Ault**
production manager: **Eileen Smith**
director of marketing, Puma Canada: **Sheila Roberts**
key account marketing manager, Puma Canada: **Nadia Angeloni**
lifestyle marketing & PR: **Chantal Roy**

ABSOLUT ST.ARTS A PARTY

In an Absolut World, Canada throws an arty party on top of a Toronto parking garage.

Last month the vodka brand, distributed in Canada by Corby Distilleries, celebrated Canada's realization of Absolut's "In an Absolut World: Doing Things Differently Leads to Something Exceptional" effort. Inspired by the "Anthem" global TV campaign, which featured artists from around the world creating pieces interpreting Absolut's tagline, the activation took the form of a party featuring the artistic stylings of Canadian talent.

Helmed by Toronto- based Vision Co, the rooftop party coincided with the opening of TIFF to showcase Canadian artists whilst the eyes of the world rested on Toronto. Absolut St.Art showcased the work of visual artists Kellen Hatanaka and Beside Herself, a duo with divergent styles. Beside Herself's piece focused on the word "make," since making is, in their minds, the core of doing. Hatanaka focused on the exceptional, creating pieces that explored what would happen if we learned to build and live in complete coexistence with nature (imagine a butcher displaying his wares on tree branches).

"We thought it was important as a global brand with very strong roots in Canada that we create a platform for local artists and show that the talent we have in [Toronto] is as good as the talent anywhere else in the world," says Dan Cote-Rosen, senior brand manager, Absolut Vodka Canada.

Promoted by LexPR in Toronto, invitations included cameras allowing guests to take pictures of things that inspired them and the art pieces they appreciated the most. Absolut collected the cameras and posted the pics, as well as event snaps, on its Canadian Facebook page.

To maintain top-of-mind awareness with vodka drinkers, Absolut has also executed a media buy in September that has the "Anthem" commercial back on the air, and includes an online component featuring banner and pre-roll ads inspired by the spot.

advertiser: **Absolut Vodka Canada**
PR agency: **LexPR**
event management: **Vision Co**
artists: **Kellen Hatanaka, Beside Herself**

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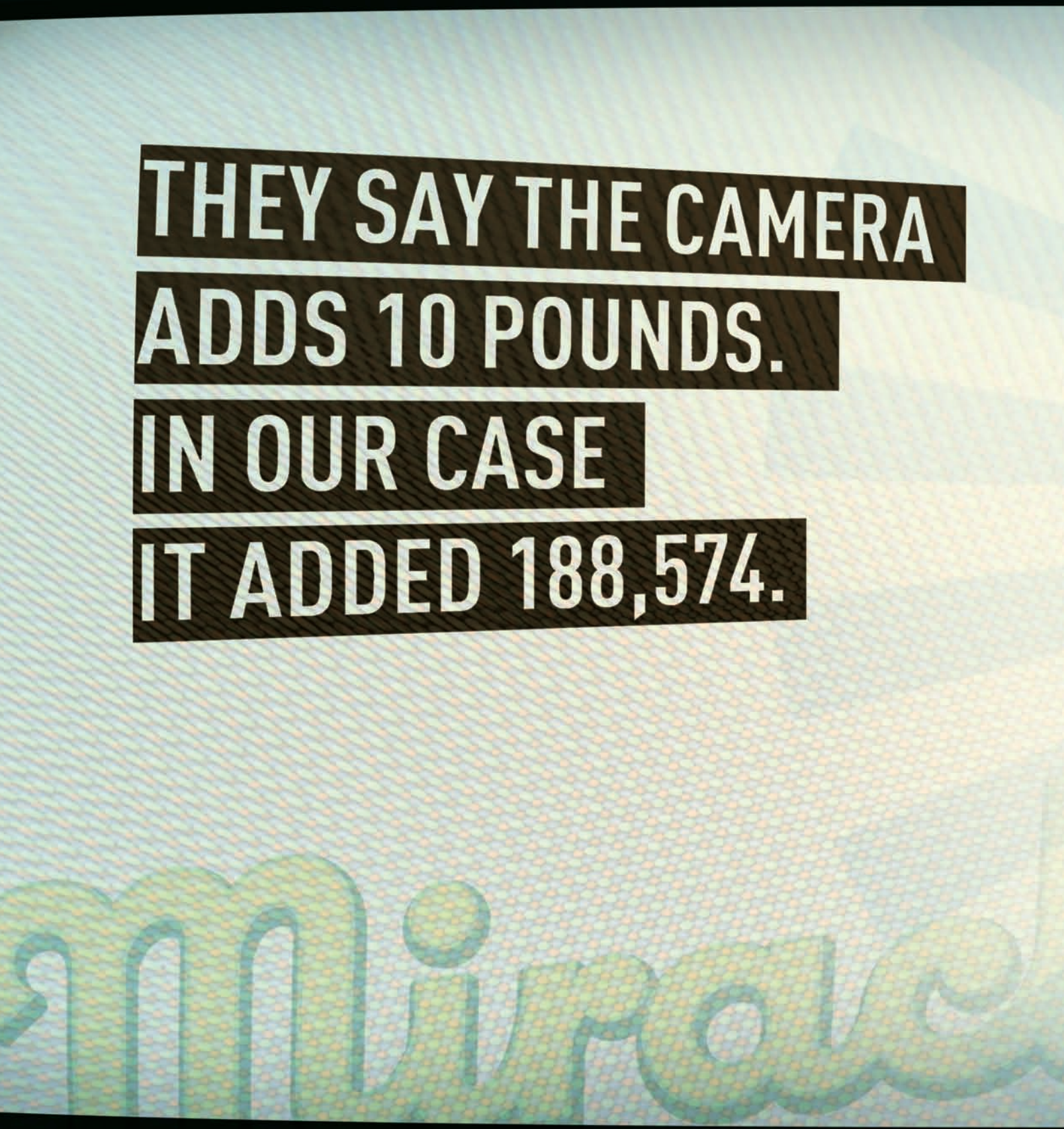
THEY SAY THE CAMERA
ADDS 10 POUNDS.
IN OUR CASE
IT ADDED 188,574.

In January 2010 a TV campaign aired for broccoli pitting its "miraculous" health benefits against other so-called miracles in life. After just 5 weeks on air, and without any other form of communication or marketing efforts, the "Miracle Food" TV campaign garnered some serious attention. Fan-created Facebook pages attracted over 20,000 followers, aided awareness was nearly ubiquitous at 90% of respondents, and sales of broccoli were up 8% over the previous year.

But perhaps the most impressive part of the "Miracle Food" TV campaign was that it wasn't a campaign for broccoli at all. It was a campaign for the power of television.

With all the talk in recent years about the death of television advertising, the Television Bureau of Canada wanted to remind people of television's unique ability to deliver your message to the most people in the most emotionally engaging way.

So instead of telling the industry about it, we decided to prove it, with a product that was already a tough sell to begin with. After all, if TV could sell broccoli, TV could sell anything.

Two key sets of metrics were used to measure success: advertising impact and sales results. On both scores, the results were overwhelmingly successful. Despite the brevity of the campaign, top-of-mind awareness for broccoli went from receiving no mentions to being the second most recalled product in the produce aisle. 13% of consumers responded they had purchased at least one more bunch of broccoli in their latest shopping trip as compared to the pre-campaign period. And driving this behaviour was strong ad impact as unaided ad awareness reached 65%, nearly 20 points ahead of research supplier norms for similar tactical campaigns.

But the most rewarding metric of all? The extra 188,574 pounds of broccoli that went into grocery carts across Canada that month.

SEE THE CASE AT TVB.ca TVB

JACOB MODELS (SORTA) BARE IT ALL

BY JONATHAN PAUL

For women's fashion brand Jacob, it's now all about going au naturel. In mid-August the family-run, Montreal-based retailer decided to abstain from retouching the images of models for its Jacob and Jacob Lingerie brands. The policy represents a long-term commitment to present a realistic image of the female body.

"It was important for us to differentiate ourselves as a company that's taking a stand on something that is as important as retouching, and then showcasing a healthy woman's body," says Cristelle Basmaji, spokesperson and communications director, Jacob. The brand will continue to digitally alter some aspects of its images, however, like calibrating colours for better product representation, evening out skin tones, or erasing tattoos and scars.

At the same time, Jacob also unveiled a new one-stop-shop positioning. Jacob and Jacob Connexion are now under one roof, which is being touted via an internally helmed in-store campaign promoting its fall line. POS posters feature a mosaic of smaller images of a model wearing items from the fall line, with copy that reads, "From work to play, now just one Jacob." The no-retouching policy is being communicated via cash counter cappers that show a retouched image and the untouched version, plus PR efforts.

Jacob plans on extending the message to a media campaign later this month, which will include social media focused on Facebook. We asked **Sharon MacLeod**, a marketing director at Unilever, and **Joseph Bonnici**, CD at Zulu Alpha Kilo, if Jacob's efforts are fashion forward, or a fashion faux pas.

OVERALL STRATEGY

MacLeod: Jacob's strategy has gone into a few interesting spaces, which means it isn't a tight strategy. "Work to play," "under one roof," "seducing to snuggling" lingerie and body shape of models, they are trying to do too many things and achieving none. My advice is to choose the strongest space and do it well.

Bonnici: I think Jacob has hit on a powerful insight that they can own as a retailer. The new retouching policy is brave. However, leaving the message to a PR campaign that might not reach the intended target seems to be a lost opportunity. The second part of their strategy, bringing the two Jacob banners under one roof, makes complete sense. Especially in a world where women can now shop almost any store in the world online with just a click of a button. Unfortunately, these two strategies seem disconnected from one another, so neither is conveyed effectively.

CAMPAIGN ELEMENTS

MacLeod: We girls know that we'll walk a mile over hot coals for aspirational style and they've done a nice job with the mosaic of styles they offer in the execution. The before and after visual helps advance the media literacy of shoppers, something I'm always in favour of.

Bonnici: The campaign elements don't do an effective job of relating the new retouching policy to women. Why not feature models in Jacob intimates with in-store posters and point out not a single one of them was retouched? It's a missed opportunity on every level. Beyond that, the posters barely do the job of letting women know both Jacob banners are now under one roof. The design just feels ordinary.

THE NO-RETOUCHING POLICY

MacLeod: I applaud Jacob for taking a step towards portraying the accurate shape of their models. Dove initiated the no-retouching approach in 2004 and has taken it much further, striving to realistically portray women by accurately depicting the natural shape, size, skin colour and age of real Canadian women versus models. Jacob falls short. They may not be retouching body shape but are still retouching skin tone, tattoos and scars of stereotypical models. Sounds like Jacob is retouching if you ask me, which isn't much to base a campaign on.

Bonnici: The new retouching policy of Jacob is admirable in a world where 50-year-old celebrities and models are made to look like dewy, flawless 20-somethings. They should be shouting this from the rooftops. It's a positioning that is completely unique in the Canadian retail landscape. Unfortunately, it seems as if Jacob is whispering the message.

The creds Lead: **Valerie Vedrines, vice-president, image and marketing at Jacob**

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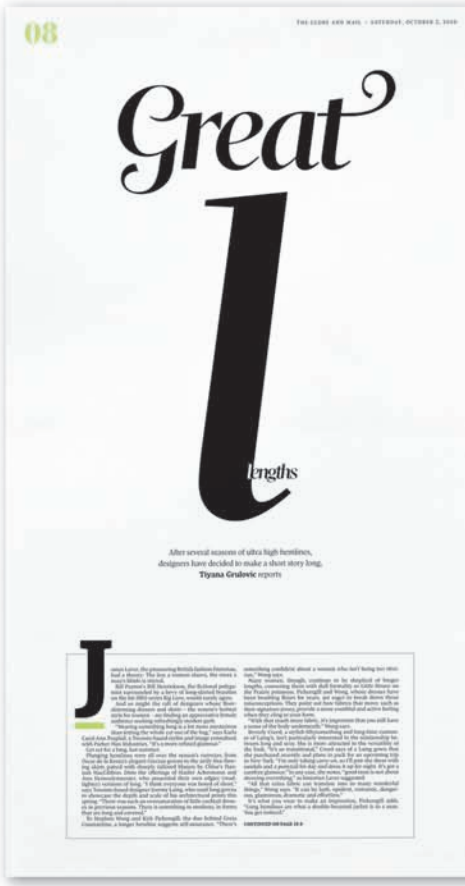

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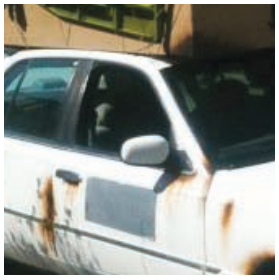
Canada's top agencies are evolving to serve you better



To participate in this supplement, agencies had to meet one or more of the following criteria: 1) it must have been shortlisted for the Agency of the Year competition in the past three years, or 2) placed in the top 20 of Strategy's 2010 Creative Report Card (published in February 2010), or 3) won either the Best of Show at the ACE Awards, Anvil Awards, Lotus Awards, Ice Awards or the Grand Prix Créa in the past two years.

For a lot of brands, it's a scary new world out there. The concept of anyone with a computer having the potential to impact your business in a big way can be unsettling. Case in point: Dominos faced a communications crisis earlier this year when two misguided employees posted a video of themselves doing unsavoury things to the food, and it went viral.

As frightening as that example may be for marketers, the power of social media can also work the other way. If you do it right, that is. Luckily, Canada has a wealth of agencies that can help brands skillfully navigate this brave new consumer-led world.

Just look at all of the great work coming out of our fair country. DDB has created a lovable saltshaker, Salty, that people can't wait to talk to online for Knorr Sidekicks. Extreme Group got bloggers to sing the praises of Downtown Halifax before its campaign even began. Juniper Park helped Quaker land tens of thousands of Facebook fans the day its new campaign launched.

The innovation doesn't stop online, either. BBDO brought the "sun" to the Arctic for Tropicana. Saatchi & Saatchi developed a new medium –the subway turnstile – for Cover Girl's Lash Blast mascara. Karo turned a truck into a media stunt that generated huge buzz for ATB Financial. Ig2's attention-grabbing Yeti helped Arctic Gardens boost sales by 46% in Ontario. Trigger turned Calgary into its stage by demonstrating evidence of Dinosaurs Alive for the Calgary Zoo. And JWT has done what seems like the impossible in the high-turnover ad world – it just celebrated its 20th anniversary with one of Canada's most iconic brands, Tim Hortons.

Clearly, there's no need to be afraid. With Canada's top agencies, you're in good hands.

DDB

CREATIVITY IS THE MOST POWERFUL FORCE IN BUSINESS

Brands at the forefront of social marketing are reaping huge rewards. That's why DDB Canada continues to invest in its industry-leading social media offering, Radar DDB, which has become one of the largest social marketing practices in Canada.

DDB's unique brand of social creativity has helped clients experience unprecedented results. "We're impacting trust, which is a huge driver of revenue. We're pushing all the buttons," says Eric Weaver, DDB's director of digital strategy.

Right: DDB's Salty campaign helped Sidekicks overtake the number one brand in the category
Above: Digital storescapes reveal what's happening in Canada

DDB recently made a big impact for Knorr's Sidekicks brand in the social space. "The challenge was to breathe new life into a brand that has a lot of competition," says Frank Palmer, DDB's chairman & CEO. One of the goals was to communicate that Sidekicks now have 25% less salt. So DDB created Salty, a lovable but dejected saltshaker who now has all of this time on his hands because he's needed 25% less. Salty was introduced via a TV spot, but then began popping up on Twitter, Facebook, YouTube and even Chat Roulette. Consumers loved Salty so much, Knorr began selling Salty saltshakers that quickly sold out. This affection translated into impressive business results, and saw Sidekicks overtake the number one brand.

DDB has also been leveraging social media for the Canadian Tourism Commission (CTC), driving consumers into the social space where brand assets and communities are highly populated and they could join the conversation. "If a friend tells you they had a great time in Canada, chances are you're going to believe that over an ad," says Palmer. DDB amplified the social efforts by transforming empty storefronts in New York, Chicago and Los Angeles into social media platforms. Twitter-based murals featured interactive touch screen interfaces that displayed aggregated tweets and photos from real travelers to Canada in real time. Consumers were exposed to these authentic personalized Canadian travel experiences and were encouraged to tweet back. It also tailored conventional media buys to reflect the campaign's social core, like a newspaper wrap that looked like a blog including connection points and QR codes driving to the CTC's social channels with expanded content and offers.

To help navigate the emerging space, DDB has crafted a social media strategy called the Six Steps to Social – study, listen, publish, engage, influence and activate. "Most agencies are focused on the publishing," says Weaver. "Activation is the Holy Grail."

The agency is still generating results through traditional channels, too. DDB's follow-up to the hugely successful Sexy Sumo campaign for Subaru has exceeded the very high expectations. "Sales more than tripled. You've got dealers running out of stock, which is unreal," says Palmer. The new integrated campaign centered on TV spots that began with infomercials for the real Snuggies and the fake Lap n' Snack, and then jolted viewers by ripping the screen away to reveal an outdoor adventure with the Subaru Outback. The goal was to incite people to get away from the TV and get outside. Clearly, it worked.

Palmer says DDB's discipline and constant pursuit of the best ideas will ensure it continues delivering work that exceeds expectations. "For us as an agency to stay fresh and relevant, we have to push hard for better and sounder insights," he says. "We have to raise the bar again." •

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KARO GROUP

INTEGRATIVE THINKING FOR A FRAGMENTED WORLD

What happens when you put an interior designer, a brand strategist and a digital planner at the same table? "They start to feed off of each other's ideas," says Chris Bedford, president and CEO of Calgary-based Karo. "Those richer, deeper conversations yield outcomes that never would have come to the table if those people had stuck to their specialties."

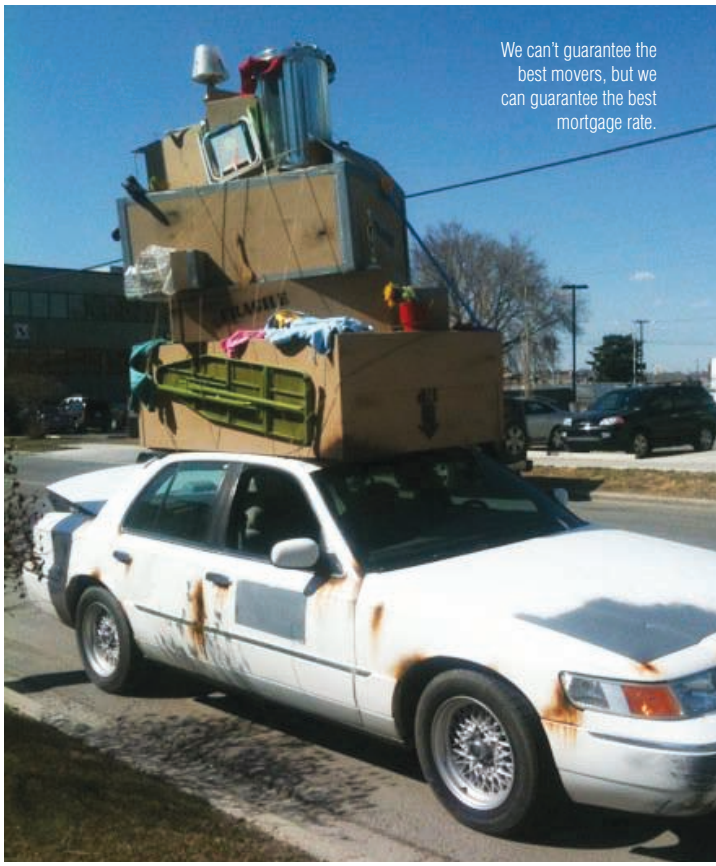
Karo's interdisciplinary thinking led to a unique execution for client ATB Financial earlier this year. To put the bank's mortgage offerings top of mind, Karo created a car that clocked in at 12 feet tall with miscellaneous items perched on top of it, from an ironing board to clothes to cardboard boxes. The car, which displayed the message "We can't guarantee the best movers, but we can guarantee the best mortgage rate," was impossible to ignore as it drove to ATB locations across Calgary, Edmonton and rural Alberta.

Above: SFU student recruitment video. www.youtube.com/karogroup

"By thinking differently, we created one little stunt that generated all kinds of conversation internally at ATB, in the media and online," says Bedford. "When you break down conventional thinking, you also have to break down conventional structures." Karo has also done retail environment work for ATB to enhance its brand experience.

Bedford says Karo's broader creative approach means it is well equipped to help companies solve problems in dramatically different ways. "Brand is far more than traditional media advertising. It's really more about how and where you show up in the customer experience," he says, adding that all too often ignored opportunities, such as built environments, can serve as valuable components of an overall brand experience.

Karo's structure has helped Simon Fraser University better position its interdisciplinary approach to education by showing students how to chart their own course of study rather than follow a set academic stream. Karo kept the real-world implications of a broader education in mind and came up with the strategic positioning, "Thinking of the World." It created an online visual mapping tool that shows prospective students and parents how different types of courses can lead to different types of opportunities and supported it with print and rich media.The new positioning is working: "SFU has seen a significant upswing in applications, including an influx of international students and a higher quality of applicants overall."



Earlier this year, Karo amplified its messaging for the Calgary Stampede by leveraging the organization's multiple channels along with the power of social media. Karo came up with a concept called "I promise," which invited visitors to the world-famous Stampede to personalize their experience.That theme was applied across multiple channels, including advertising, ticketing, online strategies, signage and even internally to recruit and motivate volunteers and staff. "The idea becomes significantly stronger when it can be broadly shared," says Bedford.

Bedford attributes Karo's ability to consistently deliver cohesive work that can be applied across multiple channels to its truly integrated model. "A lot of large agencies say they're integrated, but they're not. They're competitive inside of their own organization," he says. "We don't have separate divisions. With us, our only interest is finding the best ideas for our clients, not the idea that will best serve the bottom line of my division." •

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SAATCHI & SAATCHI

CREATIVITY THROUGH DIVERSITY

Above: Prius Microsite. Technology, brought to life in an unexpected way. www.prius.ca
Below: Fully embracing digital gets the last laugh. FITC's 'The Last Advertising Agency on Earth'. www.fitc.ca/thelastadvertisingagency

Architects. Psychologists. Chefs. Playwrights. You may be surprised by who you'll find in the Saatchi & Saatchi's Creative Department. The agency believes that a team with diverse backgrounds is key to consistently bringing new perspectives and fresh ideas to the table. Since advertising has evolved well past traditional TV spots, Saatchi takes a less traditional approach to create Lovemarks in this dynamic new world.

"We're kind of in the Wild West now and we see it as a huge opportunity," says Helen Pak, Saatchi's EVP/ co-ECD. The agency has restructured itself to respond more nimbly to today's changing advertising needs. For instance, its broadcast production department has been retooled as the much broader "Department of Stuff," where the team can create executions for any medium. "It's all about taking the idea to where the consumer can best participate with it," says Pak.

Saatchi recently produced a short film for client FITC that wound up going viral. The film, called "The Last Advertising Agency on Earth," aimed to boost attendance among ad professionals at one of its digital conferences. Saatchi began the brainstorming process without a medium in mind, and ultimately determined that an online film would be the best way to make the biggest impact on a very limited budget. Their theory proved to be right: the video was viewed 120,000 times, and increased ad agency attendance by 233%.

Saatchi also found success via nontraditional methods for Cover Girl earlier this year. Armed with the insight that Lash Blast mascara consumers demand experiences that are unique and participatory, Saatchi created an engaging subway execution that transformed turnstile bars into bright yellow mascara wands that brushed through the long bars painted black to represent lashes. The effort appeared at Cannes, and boosted sales by 15%, ad recall by 60%, and purchase intent by 28%. Brian Sheppard, EVP/ co-ECD, points out that it's a perfect example of Saatchi's media-neutrality. "We'll use whatever medium it takes to deliver the idea," says Sheppard. "And sometimes, that means inventing the medium."

Stuart Payne, Saatchi's president & CEO, says the agency's unique DNA enables it to pull off executions others may not be able to. "We're a mid-sized agency, so we're nimble. But when we need added firepower, we have that as part of the Saatchi network," he says.

The benefits of Saatchi's diverse talent pool are evident in a recent campaign for the Toyota Prius that positioned the hybrid as much more than just eco-friendly. As part of the campaign, Saatchi created a microsite where consumers could dismantle a virtual Prius to get a good look at the car's nuts and bolts, including the 1,000 innovative new features. The art director who led the project has an aviation background, and his passion for technology showed in the quality of the work. The results speak for themselves: following the campaign, the Prius was out-selling its closest competitor by five to one. •

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LG2

THINK LIKE A BRAND. ACT LIKE A RETAILER

The key to lg2's national growth has been its focus on developing ideas that produce results - a focus that stems from its philosophy: Think like a brand. Act like a retailer. "Some agencies have two reels. One that's about awards and one that's about results. We have one reel," says Marc Fortin, lg2's vice-president, creative director. "We're a results-oriented agency that puts ideas at the centre of everything."

That's why lg2 is steadily spreading its wings across Canada. The agency develops national award-winning campaigns for clients like Arctic Gardens, Bell Canada, Tourism and Parks New Brunswick and Desjardins. The agency was among the top-10 award-winning agencies in the country in 2009 and the most awarded in Quebec in the last three years. It has also made Strategy's 2010 Agency of the Year short list, and, in the past five years, lg2 has grown from 87 to 166 employees.

To deliver results-oriented work, lg2 creatives are involved in the planning process from the get go. "This insures they fully understand the client's challenges," explains Fortin. This inclusive approach contributed to the great success of lg2's recent work for Arctic Gardens, Bell and Desjardins.

Arctic Gardens, the frozen vegetable brand, wanted to boost its market share in Ontario. lg2's bold strategy was to convince an unlikely target: meat-loving kids and dads. It concentrated a limited budget on impactful TV spots that leveraged humour. One features a Yeti tossing a man aside to steal his Arctic Gardens vegetables, with the tagline "Goes great with meat." Arctic Gardens' market share increased by 5% and sales by 49%.

Right: Desjardins' unique communication language. Below: Bell's Olympic national brand campaign

lg2's strategic use of creative has also generated impressive results for long-time client Desjardins. lg2 ensured that all elements of the brand language it created for Desjardins could also promote products like RRSPs and car insurance. A language that clearly illustrates Desjardins' difference: the fact that it's owned by its members. The approach translated into Desjardins' advertising being twice as efficient, a significant boost in sales, two Cassies and selection as one of Strategy's 2009 Brands of the Year.

lg2 also introduced Desjardins General Insurance in Ontario with a campaign that light-heartedly illustrated its positioning "insurance improved."

Fortin says the agency's role with Bell Canada has also rapidly evolved beyond Quebec-specific executions. In fact, lg2 developed the Vancouver Olympic campaign "Canada hosts the world" that has been seen by millions of Canadians.

lg2 is successful in diverse areas—including award-winning and turn-key interactive, branding and design services.

lg2 isn't tied to any larger conglomerate, which enables it to operate efficiently and nimbly so ideas always come first. Fortin credits lg2's progressive culture with its ability to consistently deliver great creative. It encourages people to have healthy work-life balances. After all, as Fortin says, "You need a life outside the office to have ideas inside of the office." •

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TRIGGER

Sure, it's great if consumers glance at your ad. However, getting them to stop and do a double take is even better.

Calgary-based agency Trigger is always intent on developing campaigns that make a lasting impression. "We're focused on the quality of exposure and not just the volume of impressions," says Scott Stewart, director of communications planning.

The full-service agency ensures that media, creative, interactive and client services are all part of the ideation process to generate high-impact concepts that are truly media agnostic. "Everything we do starts with a big idea that transcends traditional communication channels," says Patrick Doyle, CD. "Some of the best media ideas have come from creative, and vice versa."

This approach has translated into some head-turning executions. Case in point: a billboard for the Calgary Zoo's "Dinosaurs Alive!" campaign sported extensions that looked like a row of birds was perched atop of it, minus one that the dinosaur depicted on the billboard had "snacked" on. The campaign also included guerilla efforts that became almost theatrical. For instance, Trigger staged a smashed-up bus shelter to make it look like a dinosaur had stepped on it, and placed decals on garbage bins that looked like a terrified man was seeking refuge from dinosaurs inside. "We create campaigns that engage consumers on an emotional level and beg them to interact," says Stewart.

Below: A bus passenger becomes part of the mural. Right: Garbage can decal shows terrified man seeking refuge.

Trigger complemented the nontraditional executions with pre-show cinema teaser ads across Alberta that leveraged the full effect of the big screen and the intense Dolby sound. Trigger's research indicated that movie theatres are one of the zoo's primary competitors when it comes to entertainment spending, so the cinema spots were reaching an audience that was not only highly engaged, but also extremely relevant.

The agency's ability to create nontraditional ads that are impossible to ignore is also evident in its work for Discount Car and Truck Rentals. Based on the insight that the majority of Discount's opportunity consumers already own a vehicle, Trigger came up with the concept "My Other Car's a Discount," playing off of the iconic "My Other Car's a Rolls Royce" bumper sticker. Trigger bought space on the backs of taxis, and created car-shaped bus decals designed to look like a bus passenger was at the wheel. "The passenger actually became part of the advertising – when you saw it you were instantly engaged with the message," says Stewart.

Trigger also had Discount sponsor a chuckwagon during the Calgary Stampede, which announcers began calling the "My Other Car's a Discount" chuckwagon during the televised races. The high-impact tactics worked: Discount has seen double-digit growth over last year in the major markets the campaign ran in.

Trigger combines a boutique agency experience with national-level scope and expertise. It also has an in-house media department that allows it to seamlessly integrate its creative concepts into its media executions. "All of our ideas come from all of us," says Doyle. "That allows us to have a more organic idea-building process." •

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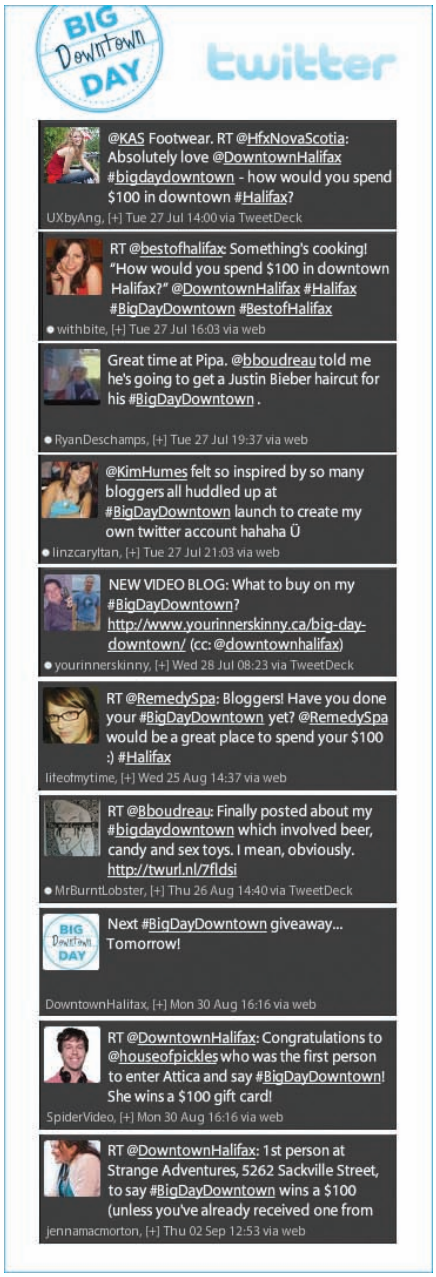
EXTREME GROUP

SOMETHING TO TALK ABOUT

In a world where media is more fragmented than ever and consumers just don't watch TV spots like they used to, Halifax-based Extreme Group figured it was time to do something, well, extreme to remain relevant and thrive in today's landscape.



King knows that the term "interactive agency" has become synonymous with digital shops, but he's hoping to reclaim the definition to reflect Extreme's focus on fostering engagement. This year the briefs are focused on solving a business challenge rather than simply creating ads and solutions can be anything at all.

Extreme's work for the Downtown Halifax Business Commission (DHBC) is a prime example of the agency's retooled approach in action. DHBC had a limited budget to encourage Haligonians to spend more time downtown after work and ultimately boost revenue for the area's businesses. Instead of creating ads, Extreme suggested the DHBC give a select group of influential bloggers $100 each to spend downtown and then write about their experiences.

The unique tactic was a huge success. Before the campaign even officially kicked off, the bloggers created a hashtag, BigDayDowntown, and began generating buzz. Extreme filmed some of the bloggers' downtown excursions, and may eventually use the material in traditional executions. "Anyone with a computer and an opinion can really have an impact on a brand," says King. "The common fear is what if they don't like the experience and write about it? Our response is, if that's true they're probably saying that already anyway."

Above: front door bouncer who makes sure you're ready to buy Pure Black Sunshine. Below: Big Day Downtown twitter feeds from bloggers who spent their $100 in downtown Halifax.

Extreme has also successfully created nontraditional executions for a new online coffee brand, Pure Black Sunshine. Extreme created the product's name and packaging, as well as a very elaborate website. The concept revolves around the insight that coffee is addictive, so the entire brand experience is set up to feel like you're doing something illicit. The coffee is shipped to look like a kilo of drugs, in plain paper with a stamp, and the website features a bouncer who asks: "You sure about this?" Say no, and you're redirected to a google search for dealing with fear. Take too long, you might get shot.

Extreme still does more traditional work, too. It recently ran an eye-catching print ad for a new fraud-proof pen from national client Grand & Toy. The initial ask was to run an image of the pen with an explanation of how it works. "We thought there's got to be a smarter way to tell this story," says King. So, the agency wound up creating an ad demonstrating fraud proof ink with a barbed-wire signature.

Whatever the medium, Extreme is focused on one thing: fostering consumer interaction. "It's about being engaging and interactive in the true sense of the word," says King. "That certainly speaks to where things are headed." •

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JUNIPER PARK

MAKING BRANDS MATTER

If your brand disappeared from the face of the earth tomorrow, would anyone care? That's the question the folks at Juniper Park ask their clients every time they take on a new assignment.

"Juniper Park isn't in the advertising business, it's in the business of making brands matter," says Juniper Park executive creative director, and founding partner, Barry Quinn. So how do you make a potato chip matter? "With Lay's we discovered that our job was to set the record straight—to correct the misperceptions surrounding the product," says Quinn. "We had this incredible 'aha' moment when we learned one in three consumers didn't even know potato chips were made with potatoes!"

Above: Virgin Mobile's "Members" campaign. Right: SunChips' compostable bag campaign.

The discovery led to the Happiness is Simple campaign. "The first thing we did was to let consumers know that Lay's were made with just three simple ingredients—potatoes, oil and salt, three things you'll find in any kitchen," explains Alan Madill, another Juniper Park executive creative director and founding partner. "Then we introduced consumers to the farmers who grow the potatoes so consumers could see the passion that goes into a Lay's potato chip. It's easier to love a brand that has been lovingly made," says Madill.

The agency consistently looks to up the purpose quotient on all the brands on its roster. Its new campaign for Quaker Oatmeal is a prime example. "We see oatmeal as something bigger than a breakfast option," says Quinn. "As a trusted leader, Quaker can encourage people to think about how crucial breakfast is with the thought-provoking question, "Does your breakfast make you amazing?"

The campaign, which is running across the States, kicked off with a 60-second anthem spot that encourages Americans to wake up and be amazing. To help consumers do just that Quaker has hired a coach, celebrity trainer Bob Harper from The Biggest Loser. "Bob is so perfect for this idea. The content he can contribute is great because he personally exudes this message," explains Quinn. The approach is quickly gaining traction: Quaker's Facebook page has already attracted more than 80,000 fans.

Making brands matter to consumers is a formula that seems to be working for the agency. "We don't just do creative for creative's sake," says Madill. "We always ask, "What if this was my business?" That puts things into a different perspective. We are incredibly focused on producing tangible business results,"

Juniper Park's track record of delivering results is evidenced by their dominance at award shows recognizing business effectiveness. Indeed, in 2010, the agency won the Cassies Grand Prix and four golds; six prestigious Effies in the U.S.; plus four International AME awards.

Not only is Juniper Park's work building business, it's also winning creative recognition. This year the agency won a Cannes Lion, five Clios, Marketing and ADCC gold and will appear in the Communication Arts advertising annual.

In addition to the work running stateside, Juniper Park is also busy doing more and more work for Canadian clients. Virgin Mobile is the agency's most visible campaign in this country, but with the recent addition of Canadian Club, GTAA Toronto Pearson, and New York Fries to the agency roster Canadians will be seeing more of Juniper Park's work in the near future.

"When a brand truly matters, it can enrich consumers' lives, and strengthen our clients' P&L. That's our agency's focus," says Madill. •

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BBDO TORONTO

GREAT IDEAS SPEAK FOR THEMSELVES

Great ideas speak for themselves. Just ask BBDO Toronto. The agency has an obsessive focus on The Work which defined by them is every kind of creative communication that touches the consumer, underpins the brand and generates business results. Their innovative TotalWork approach and creative firepower has cemented them as one of the top creative agencies in the country.

BBDO's recent award-winning work for Tropicana is a prime example of TotalWork in motion. The theme, National Providers of Brighter Mornings, was the launch pad for all touchpoints and unanimously had the entire team fired up about the concept's infinite potential. The campaign kicked off with a truly innovative execution that people are still talking about today: BBDO brought the "sun" to the Arctic in the dead of winter, to provide a brighter morning on behalf of Tropicana.

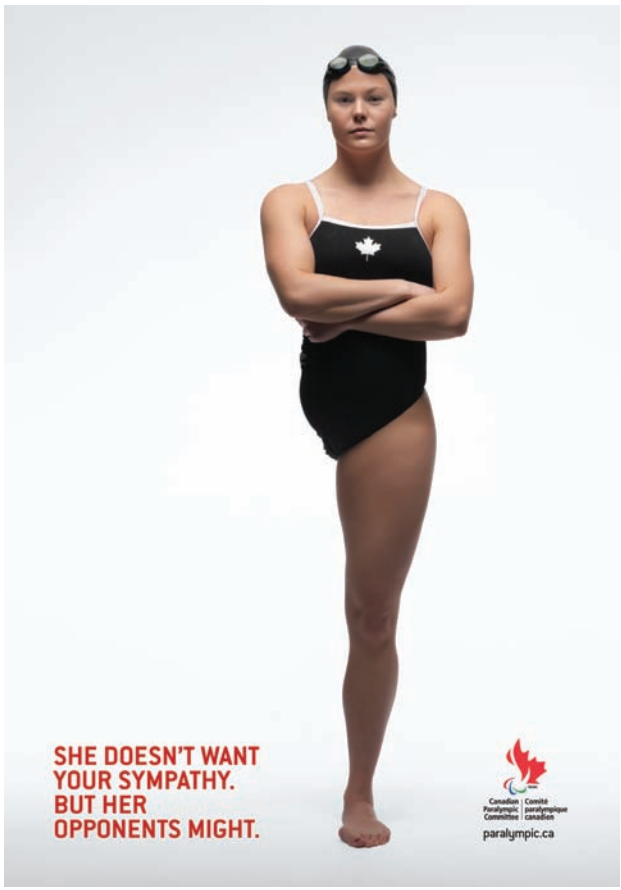
Tropicana brought the sun to the Arctic town of Inuvik during the coldest and darkest days of winter.

"Our expedition approach to Tropicana gave Canadians an opportunity to experience the brand in a way that had never been done in the orange juice category," explains Carlos Moreno, senior vice-president, executive creative director, BBDO Toronto.

That unforgettable launch created a huge amount of attention that BBDO sustained through a regular partnership with Tropicana and Breakfast Television across Canada. The key business objective was to get Tropicana drinkers to consume it every day, so the daily Breakfast Television show was the perfect vehicle, particularly because it caught people at the time of day they were most likely to drink orange juice.

BBDO has also embarked on a Canadian-led initiative as part of its planning process. "InciteWork" is a unique tool that is being deployed across BBDO offices worldwide. It helps optimize the agency's creative output by marrying creative content with consumer context.

The agency's focus on engaging consumers in a compelling way was evident in an effort for smart Canada earlier this year that created an unusual city test-drive experience for the smart fortwo. The one-of-a-kind driving event called smart Expeditions, involved a special city route designed specifically to highlight the smart's unique features while drivers experienced unexpected cultural and entertainment events including the world's first drive-through art gallery. The tactic demonstrated that smart fortwo cars are the ultimate cars for city driving.



BBDO also embraced a fresh perspective for the Paralympic Games. Canadian Paralympians are highly competitive athletes who achieve world-class athletic excellence despite their physical disability. They don't want your sympathy. Two TV spots captured the rigorous training and preparation rituals of Paralympic athletes Ray Grassi (Sledge Hockey) and Stephanie Dixon (Swimming), and brought to life the perseverance and successes that each athlete experienced as they prepared to compete. The campaign generated tremendous editorial coverage in several major dailies, and the Paralympic Games saw its viewership reach an all-time high.

"Creative innovation is ingrained into everything we do," adds Peter Ignazi, senior vice-president, executive creative director, BBDO Toronto. "We're building the best creative team in the country to deliver our most innovative TotalWork campaigns yet." •

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JWT CANADA

CREATING IDEAS THAT CANADIANS WANT TO SPEND TIME WITH

Time is the ultimate currency. With that in mind, Toronto-based JWT Canada is intent on developing ideas that Canadians truly want to spend time with.

JWT has established a strategic planning process called Total Communications Planning to efficiently craft engaging ideas. After all, time is of the essence. The collaborative approach entails a series of strategic work sessions that leverage the expertise of key agency and client stakeholders to accomplish in days what would traditionally take months.

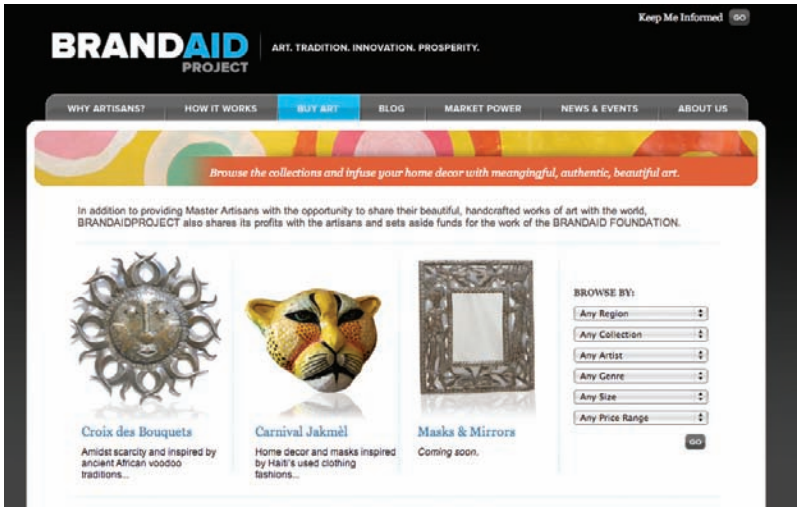
The agency recognizes that one of the best ways to get Canadians to share their time is by appealing to their emotional sides. That's where EthosJWT comes in. The division is designed to help companies tap into an emerging Canadian and global marketplace: the marketplace for social change. "To capture the attention and time of consumers, organizations need to deliver more than just superior products or services," says, Tony Pigott, JWT's president & CEO. "Today's competitive advantage is built upon having a meaningful and relevant social dimension, and activating that dimension effectively across key corporate touchpoints."

This past year marked a significant milestone for JWT: it's the agency's 20th anniversary of working with iconic Canadian brand Tim Hortons. "By bringing to life the values Canadians hold dear, the Tim Hortons brand has become synonymous with what it is to be Canadian," says Paul Wales, JWT's ECD. JWT is particularly proud of the True Stories concept it launched for the brand in 1996. "The power behind this series of ads is the ability to connect emotionally with the audience to define Tim Hortons in uniquely Canadian terms."

The True Stories concept tugged heartstrings across Canada during the Vancouver Olympics earlier this year with a spot called "Welcome Home." It told the story of an African man welcoming his family to their new home - Canada. The emotional spot captured the ever-evolving definition of what it means to be Canadian, ensuring the Tim Hortons brand evolves along with the country. Wales credits the commercial's subtle yet powerful impact to the longstanding agency/client relationship – a rarity in today's market. "A spot with such potency could only be achieved with this unique 20-year partnership," he says.

2010 just kept getting better for JWT – in June, its work for The BRANDAID Project made EthosJWT the only Canadian agency shortlisted in the coveted Titanium category at Cannes. The BRANDAID Project is very close to the agency's heart: Tony Pigott is a founding member. The project's mandate is to help artisans in developing countries gain access to intellectual property resources like branding, marketing and packaging in order to enter and thrive in world markets.

Pigott says EthosJWT is uniquely positioned to help clients benefit from their own brand halos. "With our knowledge of the social and sponsorship landscape, proprietary tools to audit corporate initiatives and identify underleveraged assets, and expertise in signature program development and activation mapping, we know how to leverage corporate initiatives to drive meaningful impact with Canadians." •



Right: One of Canada's favourite TV ads of the Vancouver Olympics: Tim Hortons "Welcome Home"
Above: Canada's only short-listed Titanium Lion at Cannes: The BRANDAID Project

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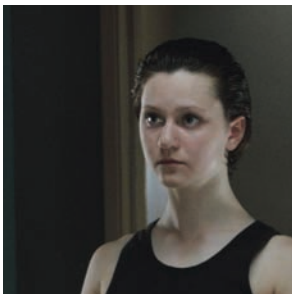
jwtcanada.ca

brands *of the year*



Our annual Brands of the Year issue begins with a boisterous internal debate, as we look back to see which companies have been building momentum and consistently doing things right – developing a strong brand identity through a combination of business savvy, clear vision and clever marketing. Then, with the help of industry experts, we whittle our long list of potential candidates down to five.

This year – still a financially challenging one – a diverse group rose to the top, from the speedy brand-building of Koodo, to Mark's transformation and A&W's emotional homerun, to two of Canada's entertainment winners, *Degrassi* and TIFF, both of which surpassed all odds to achieve triumph on the world stage at age 30-something. We hope their stories inspire the kind of bold action required to make the A-list next year.

A&W cooks up nostalgia

BY JONATHAN PAUL

A&W's secret sauce is its ability to serve baby boomer patrons a healthy side of the warm and fuzzies with their root beer, burgers and onion rings. Now they're spicing things up with urban outlets serving chipotle.

Ever since it set its sights on boomers, a generation that grew up frequenting drive-in joints where car hops would skate over to your window, things have been looking up for the Vancouver-based QSR chain, especially in the last seven years. Currently the second largest burger chain in Canada by both sales and locations, A&W has experienced 29 consecutive quarters of same-store sales growth.

Wholly Canadian-owned by A&W Food Services of Canada, the burger joint originated in 1919 in Lodi, California as part of the American chain. It was sold to and operated separately by Unilever in 1972, until it was bought out by the existing senior management at Unilever and outside investors in 1995. A&W's first Canadian location, a drive-in situated in Winnipeg, opened in 1956. It's the boomers' emotional connection to that childhood memory that A&W's been able to effectively leverage over the last few years to foster its success.

Above: **The "Allen's A&W" campaign has been charming customers for seven years.** Top right: **Cruisin' the Dub events transport boomers back to the days of the drive-in.**

System sales – total sales of all the brand's outlets – increased from $559 million in 2005 to $757 million in 2009, an increase of over 35% in four years, double the rate of growth of the restaurant industry in Canada, which, according to Statistics Canada, was 17% over the same period.

A testament to how truly well things have been going for A&W is its uptake in new restaurant expansion, especially in Ontario. The plan is to open 13 or 14 new locations in the province alone by the end of this year, which will bring the total to 100 new restaurants across the country since 2006.

Included in this year's expansion efforts is a new urban concept restaurant that A&W opened in Vancouver in August, with plans to open more in Vancouver, Montreal and Toronto (one of which will be downtown on Yonge Street) in the next few months. Catering to 25- to 40-year-olds, they are bringing the A&W brand to a new group of city-dwelling customers.

"Looking at consumers in a downtown urban setting, it really feels like they're underserved when it comes to burgers," says David Waterfall, director of marketing, A&W Food Services of Canada. The goal, he says, is serving up a quality burger with the convenience urbanites need when they want to grab a quick bite.

Working with Cincinnati-based design firm FRCH, the 1,600- to 2,000-square-foot concept locations still give a nod to the brand's heritage, but have a more contemporary feel. They feature free WiFi and include self-order kiosks – a first for Canadian QSR chains – located at the front of each restaurant.

The new restaurants also moved the menu from its traditional spot on the back wall to vertical columns situated on the counter and updated it with photos to cater to multilingual customers who may be unfamiliar with the brand. The menu also features some new items specific to the concept locations that A&W feels will appeal to its new urban customer, including a selection of salads and new chicken sandwiches, such as a spicy chipotle.

As part of A&W's growing commitment to green initiatives over the last few years, a response to customer feedback says Waterfall, the urban locations also take measures to reduce their solid waste in restaurants by 90% versus a takeout order – smaller food wrappers are used, china plates and stainless steel cutlery are used in lieu of paper and plastic, french fry and onion ring baskets are reusable, and, like in other A&W restaurants, root beer is served in a glass mug. Advanced exhaust equipment will reduce gas and power consumption by 30% and A&W has also implemented high-efficiency fryers that further decrease their energy costs by 40% to 50%.

"We're targeting baby boomers today, not the way they were in the '50s and '60s," says Waterfall. "We're trying to meet their needs for speed, convenience, price, and our real focus is on making sure we're continuing to give them that warm, wonderful feeling they had when they grew up with A&W."

and, recently, his hapless, ill-fated employee Ryan, who whimsically convey brand aspects boomers can relate to, and rekindle fond memories of A&W.

Waterfall isn't surprised that A&W began experiencing its spate of same-store sales growth around the same time the campaign first launched seven years ago. Working with Vizeum Canada's Vancouver office, the brand has increased its media presence over that time, a result of a spend that's grown proportionately with its sales.

One key brand aspect, explains Waterfall, is good food. So, product innovations often take centre stage in its ads, aside from Allen, that is. "Rather than what's exciting this month, we've been continuing to build our brand for the long term, specifically through the core of our menu, which is burgers, onion rings and root beer," he says. "We continue to innovate around higher quality premium burgers and have made really good progress."

To further engage its customers,

Above and top right: **A&W's new urban concept restaurant offers self-order kiosks, free WiFi and photo-based menus on vertical columns at the counter.**

The brand's long-standing "Allen's A&W" ad campaign has done much to develop that emotional connection. "A sense of warmth and belonging is important for our customers because it distinguishes the brand," says Waterfall.

Developed by Rethink in Vancouver, the campaign's TV ads feature fictional restaurant manager Allen

A&W has recently begun using social media to grow its online presence. At the end of 2009 it ran a contest and promotion around coupons for free Uncle Burgers. A&W incited chatter amongst web denizens by spreading news of the coupons through blogs and discussion boards like Redflagdeals.com. It drove them to a microsite where they could print off the coupon, as well as enter a contest to win a trip by submitting their best story about an uncle. The site racked up 50,000 visits, the contest brought in 41,000 entries and over 8,000 coupons for free burgers were sent out, with the entire coupon stockpile eaten up after only four hours of the site being launched.

"Using social media has allowed us to create stronger relationships and evolve the brand's personality to show a younger side," says Glen Chalcraft, senior account manager, Rethink.

Yet, nostalgia still plays a big part in the branding game plan and that's why every year, at locations across the country, the brand holds its Cruisin' the Dub events, which transport baby boomers across the country back to the days of the drive-in. The program, launched nationally about four years ago, has A&W working with car clubs and shows across the country to fill lots with classic cars from the '50s, '60s and '70s. It's grown to boast over 5,000 events held at A&W restaurants in 2010, up from 1,000 four years ago.

In response to the requests of franchisees, who often hold events to benefit their communities and wanted to have an impact on a national scale, A&W applied a CSR aspect to Cruisin' the Dub, working with them to create its annual Cruisin' for a Cause charity.

This year, its second, the brand again decided to take a bite out of MS. One dollar from every Teen Burger sold across the country on Aug. 26 went to the Multiple Sclerosis Society of Canada. Promoted with the help of its PR agency, Vancouver-based James Hoggan and Associates, and with more than 700 A&W locations participating, the event, which featured classic car gatherings, retro music, carhop service, hula hoop contests and even visits from the great A&W Root Bear, brought in more than $700,000, eclipsing last year's total of $400,000.

The brand also used the event to broaden its foray into social media, donating 50 cents for every person who referenced the event on Twitter, and every RSVP they received in response to a Facebook event invite,

to a maximum of $20,000 (though A&W ultimately ended up donating more). On the day of the event, Cruisin' for a Cause was the number two trending topic on Twitter in Canada.

A&W has also been working to add a social responsibility component to the workings of its restaurants, furthering its green agenda. The burger chain already has two zero-waste restaurants, located in food courts, where everything coming out of the restaurant is recycled, reused, or reclaimed in some way. The program is still in its infancy, but the brand has plans to open a third zero-waste test location in B.C.'s lower mainland sometime soon.

"We want to be able to prove this is workable for all of our restaurants and work with our franchisees to expand that," says Waterfall.

Going forward, Waterfall says that given all the success over the last few years, one question he's asked quite a bit is, for obvious reasons, how long can the brand stay with their baby boomer target? His answer is that if one looks at demographics, they still have a long run with that group. So, expect more of the same. Though he adds, when it comes to memories, A&W's going to make some new ones, not just for the boomers but also for a new generation.

BY EMILY WEXLER

Degrassi keeps hitting the mark

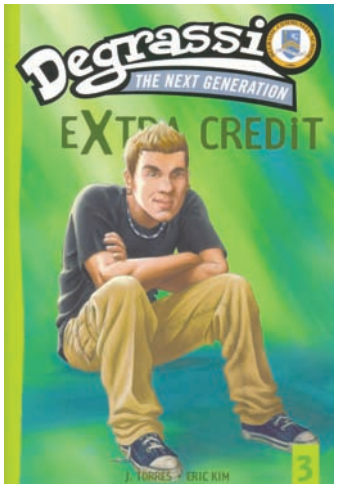
In 1991 when the Canadian teen drama *Degrassi High* ended with the made-for-TV movie *School's Out*, the show's co-creator and executive producer Linda Schuyler felt that over the preceding decade they had told all the teen stories they could – they were tapped out.

Fast forward to present day and Schuyler sits in her corner office at Epitome Pictures (which she helms as CEO, along with her husband, president Stephen Stohn), watching several TV monitors as the new *Degrassi* cast films a scene in a gym set a few yards away.

"They sometimes forget we can see them," she says with a smirk, hinting at the mischief the young cast no doubt occasionally gets into.

It's been 30 years since *Degrassi* first appeared on TV sets in the form of *The Kids on Degrassi Street*, then *Degrassi Junior High* and *Degrassi High* (all of which Schuyler co-created with Kit Hood and the production company Playing With Time). Airing throughout the '80s, *Degrassi* made waves by covering controversial subjects other teen shows wouldn't touch, like teenage pregnancy, suicide, AIDS and abortion.

It was resurrected in 2001 with *Degrassi: The Next Generation*, which was no less controversial than the original. In fact, both versions of the series aired episodes on abortion, and while the classic version's was edited south of the border, the *Next Generation* episode was banned altogether, causing much fan chagrin and media attention. The episode was finally aired in the U.S. a few seasons later. *Degrassi* has since been the first series to show a gay teen kiss, and more recently a teenaged transgendered character.



Above: ***Degrassi*** **goes manga with a graphic novel series and webisodes.**
Top right: **The cast attends a MuchMusic screening of *Degrassi Takes Manhattan*.**

After the "classic *Degrassi*" (as they call it) ended, Schuyler took several years off from the adolescent world to work on the short-lived Canadian soap opera *Riverdale*, but then started developing a new teen series with her *Degrassi* writing partner Yan Moore. They quickly realized that original *Degrassi* character Spike's daughter would now be the appropriate age for junior high. Instead of coming up with a new name for the series, they decided to revive the original. Schuyler and co also realized that the world had changed dramatically since the classic *Degrassi* ended, and there was a whole new slate of stories to tell.

Debuting on CTV in 2001 and targeting youth 12 to 24 (but attracting an audience into their 30s), *Degrassi: The Next Generation* was made with the same core principles as the classic version: be fearless with the subject matter, always tell the story from the adolescent perspective, keep the casting age-appropriate (you won't find 27-year-olds playing teens here), and reassure young people that they aren't alone in whatever issues they're dealing with.

Setting *Degrassi: TNG* apart on the teen series landscape was its ties to the online world right out of the gate. Before it became commonplace for a TV show to have a strong online presence, Epitome realized that this was where its young viewers were spending more and more of their time. *Degrassi: TNG* debuted with an online strategy that turned it from simply a TV show into a community.

"What we created when we launched *TNG* was actually a closed environment that was really Facebook, [which] didn't exist then," says Schuyler.

This environment was one where visitors could create profiles, interact with each other and have access to web-exclusive extras. Over the years, Degrassi also experimented with other web-based initiatives, from "manga-sodes" – animated episodes made in the style of the popular Japanese manga comics – and webisodes with the cast, to 3D environments and a "Degrassify yourself" contest where kids could upload pics of themselves next to characters they'd be friends with. As Stephanie Cohen, VP communications and marketing at Epitome, notes, some ventures were more successful than others, but their philosophy has always been to continue treading new territory.

"That's the strength of the brand," says Cohen. "We're constantly moving forward and not resting on 'we did a great job in junior high' – you can't just leave it there."

And with the recent social media and mobile explosions, they continue to plow ahead. Six months

ago, Epitome added a team member responsible exclusively for digital and emerging media. The brand is active on Facebook (over 1.2 million fans "like" *Degrassi*) and Twitter – with accounts for many of the show's stars as well as for the fictional characters they play.

"We're developing a mobile app (to launch this month) and working for the first time with both broadcasters in creating a much stronger brand in the digital world," says Cohen.

The two broadcasters Cohen is referring to are TeenNick, which runs the show in the U.S., and MuchMusic, which now exclusively runs the show in Canada after it switched over from CTV this past summer.

The switch came about when TeenNick approached Epitome with an unusual request. Instead of the typical 22-episode order, the youth channel requested 48 episodes of *Degrassi* – 24 to run over the summer in a four-times-a-week, six-week-long telenovella format. The other 24 would begin in the fall and run as a regular season. CTV couldn't house that many episodes in a summer, so talks began to move the show exclusively over to Much (which had been a second window, airing episodes of *Degrassi* with viewer success). This summer they aired the telenovella episodes simultaneously in Canada and the U.S. – and will continue to air them at the same time going forward.

"As the keeper of the franchise, there was part of me that was nervous about telling so much story in one year – that we might just implode," says Schuyler, but, she says, the experiment has been a success, exceeding audience expectations on the networks.

"It's been the number one series in the history of MuchMusic," says Brad Schwartz, SVP and GM at Much MTV Group, noting that *Degrassi* and Much are a perfect fit since they're both "powerful youth brands."

The move to a youth-specific channel has also opened up marketing opportunities for *Degrassi* (as it is now called, having dropped the "Next Generation"), bringing it to the streets – literally. Because *Degrassi* is Toronto-based, Much has been able to leverage the cast to promote the show, having them appear on-air with Much VJs, and at events like the MMVAs in June and at a special screening party for fans when the summer season kicked off with the movie special *Degrassi Takes Manhattan*. Much's big marketing push, which also included everything from TSA ads to TV spots to a constant stream of new website content, has clearly paid off.

"It was our number one priority," says Schwartz of promoting the show. "We had the entire MuchMusic team completely focused and dedicated to it."

You might say that *Degrassi* has managed to become a household name despite itself. Its authentic and topical teen focus, often heavy subject matter, and its lack of the typical flurry of merchandise associated with youth shows are all factors that could work against a series like this having such longevity. Yet those are also the factors that have contributed to its success. Cohen says she is very protective of the brand – you won't find much merchandise out there with the *Degrassi* logo, and when it does pair with another brand, it's often with much thought and consideration for what fits the *Degrassi* identity, for example, the show's involvement with the Canadian youth charity Free the Children. While there has been some brand integration through the networks (for example, Sony Ericsson sponsored a Much contest to win a walk-on role on the show), "any product placement you see, I would say 99% is just to make the environment authentic," says Cohen. "We'll have Coke beside Pepsi, there's no exclusivity at all."

While the success in North America has been noteworthy, *Degrassi*'s success abroad has been staggering. Distributed by U.S.-based Echo Bridge Entertainment, the show is now broadcast in over 150 countries. That level of success is more typical for evergreen animated (and easily dubbed) fare than a teen live-action series with often-controversial subject matter.

"It doesn't matter where you come from, school is a common experience," says Schuyler. "Certainly when we set out to make the show, we didn't say, 'let's hope this is going to work well in Germany,' or 'let's hope this is going to work well in Australia.' We said, 'we're dealing with a North American audience, we want to be as authentic as we can for that audience.' Fortunately it turned out that it had universal appeal, but it wasn't a primary driver, it was a secondary, wonderful spinoff."

After 30 years of *Degrassi*, Schuyler has learned not to predict what the future will hold for the brand. "When we came back with *The Next Generation*, I thought it would be fantastic if we could get five years out of it, and five has turned into six, into seven and now into 10," she says. "There's a limited number of themes you can pursue, but the amount of stories seem to be limitless because you can approach the same theme through a different character and a different set of circumstances...So I don't think I'll be in the situation that I was at the end of the classic show where I thought, we're dried up, we're done. My feeling is, as long as the broadcasters want us, we're here."

Above: The *Degrassi* cast through the years: *The Kids on Degrassi Street*, *Degrassi High*, *Degrassi: The Next Generation*.
Top: The show's co-creator Linda Schuyler where it all began.

MUCH REPORT CARD

NAME	EPITOME PICTURES	
SHOW	DEGRASSI	GRADE
STORY	100%	A
CHARACTERS	100%	A
ACTING	100%	A
VIEWERS	100%	A
CAST	100%	A
QUALITY	100%	A
PLOT	100%	A
	FINAL GRADE	A

Notes

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*P12-34, as per BBM data on record 2010 - 1994

Koodo makes a knockout entrance

BY MELINDA MATTOS

"What's the youngest brand ever to win *strategy*'s Brand of the Year?" asks Kevin Banderk, chief Koodo officer, with a tiny twinkle in his eye. He's spent the past 45 minutes being grilled on the brand's evolution, along with Lise Doucet, VP, marketing and communications, and now he's turning the tables.

It's a good question. While this isn't the first time a baby-faced brand has graced our cover (we feted Toronto FC in 2009, at just three years old), Koodo's ascent has been notably swift. Since its launch in March 2008, with a national mandate and a budget of over $5 million, Koodo has established itself as a major player in the value mobile scene, and one of the country's most visually recognizable brands. It had the most successful launch quarter of any wireless provider in Canadian history (in terms of customers acquired) and that first year, J.D. Power and Associates ranked it highest in Canadian customer satisfaction for post-paid wireless service.

So how did it happen?

A subsidiary of Telus, with a marketing and communications team of just four people, Koodo began with a youth-friendly brand proposition: affordable mobile service offering the features 18- to 34-year-olds want (i.e., talk and text) without pricey extras or long-term commitments.

Working with Toronto-based Taxi 2, which remains Koodo's AOR, the brand hit upon the notion of "fat-free mobility." The memorable launch campaign featured spandex-clad aerobics enthusiasts, dubbed Koodocizers, who encouraged customers to "flatten system access fees," and "reduce bill bulge" via brightly coloured OOH, TV, print and transit ads placed by Toronto-based MAOR Media Experts, with PR by Strategic Objectives.

"When we launched, everyone thought we spent this enormous amount of money, because we were noticed," says Banderk. "People said they saw us everywhere. Our budgets are actually one-quarter to one-third of the majority of our competition, but it stands out."

Doucet remembers when the team came up with the idea of using retro-'80s, *20 Minute Workout*-inspired wardrobes for the campaign. "When we did the photo shoot and commercials, we thought we would have to go to vintage stores to find this stuff," she says. "In fact, no, we just had to go to American Apparel, because this stuff was au courant at the time."

By the time Halloween 2008 rolled around, the brand started seeing snapshots of people dressed like Koodocizers, while a year-end episode of *This Hour Has 22 Minutes* lampooned the characters.

"We probably made the majority of most liked and most hated advertising simultaneously," says Banderk.

Whether people loved the Koodocizers or just loved to hate them, Koodo had made a splash and was beginning to establish the voice it wanted in the mobile marketplace: straightforward, transparent and refreshing. The diet-themed campaign established several iconic visual elements for the brand, including a typography style that mimicked the black-and-white nutritional facts box on the back of food packaging, as well as the brand's four-colour palette of bright blue, green, pink and orange (in keeping with the food motif, they're known internally as blueberry, lime, raspberry and tangerine).

Koodo's colours unify a diverse range of characters, from El Tabador (above) to the Sugar Streak gingerbread man (top left).

"The Koodo brand was designed to be distinctly different from any other brand in the market," says Lance Martin, ECD, Taxi 2. "Koodo has become so synonymous with this [neon] colour scheme that consumers know that a Koodo board is going up as soon as they see the neon backdrop being posted."

But one of Koodo's most recognizable brand assets isn't visual at all. When launching Koodo, Banderk and Doucet knew that the brand name – a nonsense word inspired by the sound and sentiment of "kudos" – might be mispronounced. So they developed a mnemonic, a two-note signoff that verbalizes the brand name at the end of every TV and radio spot. Little did they know that the mnemonic would soon be sung back to them by adults at cocktail parties or small children walking by Koodo kiosks at malls.

"One of the producers at this radio shop we use all the time says that every week someone comes in and says, 'Make me a 'Koodo,'" Doucet says, noting that the catchy jingle helps the brand stand out in a cluttered advertising environment.

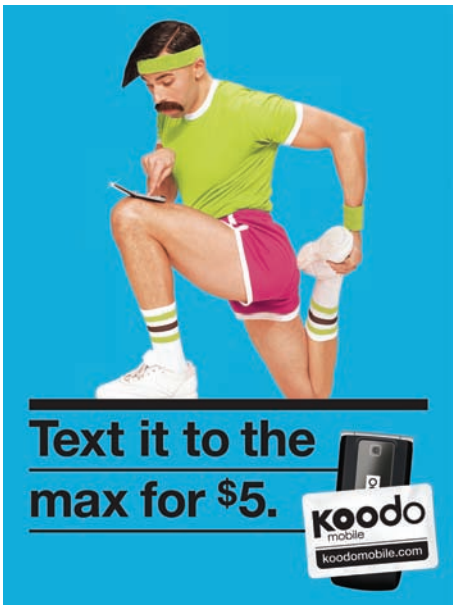
After about a year with the Koodocizers, Banderk and Doucet knew it was time for the campaign creative to change.

"We wanted to make sure the brand and campaign were two separate things," Banderk says. "The brand stays true – colour schemes, what we stand for, the label, the mnemonic – and a campaign is there to grab attention and showcase certain aspects of our offer. We didn't want to get into a mode where people thought of us as the spandex company."

With that in mind, Koodo launched its "Bigbillification" campaign, in which print ads used faces with exaggerated smiles to symbolize the delight customers felt about using Koodo, with the copy using made-up words to sell its value-priced services. Since these big-mouthed characters didn't play as well on TV, the commercials went a different route, with a variety of brightly coloured characters (from humans to aliens) rearranging themselves to spell more made-up words, like "textfinity" and "contractophobe."

"I think the underlying premise with everything we do is to be fun and irreverent and not take ourselves too seriously," says Doucet. "It's just a phone; it's not world peace."

By the time the 2009 holiday season had arrived, Koodo had taken irreverence to a whole new level with an online game called "Sugar Streak." Housed on YouTube, the live-action video series invited viewers to chase a cocky, cartwheeling gingerbread man through the streets of Toronto, deciding at the end of each video whether to turn right or left. By making the correct choice each time, the viewer could make it through 13 videos, leading to the grand finale and the offer of $25 off any phone plus a $100 gift card.



Taxi 2 handled all the creative for Koodo's launch, from advertising to packaging design.

"The week it launched it was the number one YouTube video in Canada," says Martin. "It has now been viewed over 1.6 million times and continues to get over 28,000 views a month, without any direct ad support."

In March, Koodo climbed into the ring with yet another unexpected spokesperson: a tiny Mexican wrestler named El Tabador, whose tagline invites consumers to "Tab in for phone freedom." The character's name and tagline are both references to Koodo's "tab" program, which allows up to $150 of the cost of a new phone to be placed on a tab, so no money is required up front and 10% of the monthly service bill is contributed to paying down the tab – no three-year contract required.

As Doucet explains, "The tab is a little complicated to understand because it's unique in the marketplace, so El Tabador allowed us to communicate that in a fun way."

"In our first year and a half, we'd blown through any awareness targets we had," says Banderk, adding that Koodo has brand awareness at 96% among its 18-to-34 demo and 85% among the mass population. "The next step was getting people really familiar with what was unique about us."

El Tabador was launched through a blitz of cinema and TV spots, online content, wild postings and OOH. A clever 3D billboard execution saw the luchador's image encased with fencing, with the line "Challenge contracts to a cage match."

A YouTube game launched this spring called "Get in the Ring" allowed visitors to take the point of view of El Tabador, selecting the wrestling moves that he uses against opponent Bloatimus Contractimus. Koodo also shot a YouTube video with wrestler Bret "The Hitman" Hart, called "Behind the Mask," in which Hart recalls trying to remove the four-inch athlete's mask during a fight. "He gave me one stitch," Hart deadpans, gesturing to an imperceptible scar on his forehead. "One stitch is all it takes."

Doucet explains El Tabador's appeal, in terms of campaign work: "For us, he's very elastic, no pun intended. Our brand has evolved. At the beginning, it really was talk and text but social networking has become a basic need for our target, and he's able to tell that story as well."

For this year's back-to-school season, an especially active time for telcos, Koodo unleashed a slew of new El Tabador ads that focused on social networking plans. It also partnered with MuchMusic and MusiquePlus to create the "Last Mask Standing," a competition giving away a Mexican vacation and $1,000 spending money, which was promoted through social media. In September, four contest finalists were flown to the music channel's head office, where they competed in endurance challenges while wearing a luchador mask in one of Koodo's core colours. The resulting footage was used in on-air spots and viewers could vote online for their favourite masked competitor, for a chance to win a trip of their own.

It's Koodo's first time working with MuchMusic – and developing a brand partnership like this in general – and Doucet says that while they haven't seen the final numbers yet, she's been happy with the response so far.

"MuchMusic is very good at programming and putting together a show that's entertaining to their target, and their target aligns perfectly with ours," she says. "It's been a nice way to leverage their know-how with our brand."

As back-to-school turns to holiday shopping, expect to see more of El Tabador's fight for "phone freedom," more of a focus on social networking and more quirky, colourful campaigns. Unlike the competition, Banderk says, "We're never trying to be cool. We're trying to be authentic, say things how they are and put a smile on someone's face." While the campaigns may not be sexy, Koodo's one-two punch of whimsy and brand recognition have made it a knockout in 2010.

THAT WAS ONE HECK OF A PARTY.

Congrats to Koodo and all the other Brand of the Year nominees.

TAXI

Mark's knows what works

BY MELINDA MATTOS

Imagine if your shirts stayed perfectly pressed without ironing, or if your dress pants were designed to repel pet hair and lint. Mark's is way ahead of you. And wouldn't it be handy if your winter boots were electrically heated with an embedded battery, so you could charge them just like you do your iPhone? Mark's is introducing Thermalectric heated boots this fall.

With this kind of retail innovation, it's no wonder Mark's is the number one menswear retailer in Canada, and now number five in womenswear, with 99% brand awareness for adults between 30 and 55, and 75% of that group shopping the store at least once a year.

But the product line isn't the only thing Mark's is keeping fresh. This year, the brand elected to drop the "Work Wearhouse" from its name and replace the "Clothes that work" tagline (introduced in 2000) with "Smart clothes. Everyday living." Customer research had confirmed that the word "work" no longer captured the essence of the store or the innovation housed inside. It no longer captured the market, either – the current clothing and footwear industry is valued at $24 billion in Canada, but workwear and work footwear only accounts for $600 million.

Although the public campaign for the new name and tagline only launched in mid-September, 29 stores were rebranded earlier this year, with new facades, new interiors and a new name above the door. The shift is reflective of the careful brand evolution that's kept Mark's in the game for over three decades.

When Mark Blumes opened the first Mark's Work Wearhouse in a Calgary strip mall in 1977, he had a simple vision: to sell quality clothing, footwear and work accessories to a blue-collar worker at good value. He believed that such clothing was too often relegated to dimly lit department store basements, and wanted to bring it into a friendlier, brighter, dedicated retail environment.

A special ramp lets customers test anti-slip footwear on various surfaces.

Womenswear is front and centre in current Mark's flyers.

"When we look back, it sounds rudimentary," says Michael Strachan, SVP, merchandising and marketing, who's been with the company for 13 years and leads a Calgary-based marketing team of 18. "But back in those days, there really was no retailer that brought all these things under one roof."

Blumes launched the first location with the assistance of an in-house marketer (but without any ad agency help). He used newspaper ads to generate publicity, and in case that wasn't enough to grab the attention of blue-collar workers, he also brought a few *Playboy* bunnies into the store. "It was a different time," says Strachan, laughing. "Think of the demographic."

Mark's enlisted Cooper Hayes as its first agency in 1985. By its 13th birthday in 1990, the business had grown to 150 stores across Canada, with most of the marketing plan focused on radio and newspaper ads.

While Mark's had become a strong contender in work apparel and footwear, it was increasingly clear that the industrial sector only represented a small slice of the retail pie. Careful not to alienate its industrial customers, the brand began to expand its focus, adding casual clothing like Polo shirts and khakis – catering to a different kind of worker. This is roughly when Mark's began working with its current agency partners, Calgary-based Watermark Advertising (for national) and Montreal-based Mediavation (for Quebec).

The brand doubled in size when it bought its main competitor, Work World, in 1996, turning its 150 stores into Mark's Work Wearhouse locations four years later. By then, it was time for another re-evaluation. A year's worth of customer

Revamped Mark's locations feature a new name, new tagline and experiential in-store focus.

research and internal discussion led to the "Clothes that work" brand proposition and the decision to focus intently on product comfort, quality and innovation. When Canadian Tire bought Mark's in late 2001, it meant more resources were available to fuel this innovation.

Next came womenswear. Although women's basics had started to appear on Mark's shelves in 1995, the real push wasn't until 2003, when the brand started creating female-specific marketing programs, including its Mark's Is For Me website and ads in women's magazines. The womenswear was also moved to the front pages of store flyers.

This increased focus on women has been bolstered by clothing technologies like Mark's Curve-Tech shape enhancement clothing (with built-in bras and tummy-control panels) and the Perfect Fit Panty.

The retailer saw explosive growth from 2002 to 2008, and while sales slowed during the recession, market share continued to grow.

"Mark's has been very focused, intense and consistent on their brand promise of clothes that work," says John Torella, senior partner at J.C. Williams Group. "They've built an awareness and understanding of that concept and built it into every touch point and every piece of communications. That's a daunting challenge and I think they've been up to it and delivered it."

As of 2010, Mark's has 378 stores across Canada, its weekly flyer goes out to nine million homes and its commitment to innovation has never been stronger, notes Strachan.

"Innovation is the way that we differentiate ourselves," he says. "If you look at the market, it's becoming more and more dominated by inexpensive disposable clothing. And, yet, there are a lot of Canadians who still want quality clothing with innovation and comfort inside – that's where we reign supreme."

Mark's boasts 63 different points of innovation, many of them proprietary, and its new store design has been developed to show off these features. The "experiential" focus of the updated stores was inspired by learning from a 27,000-square-foot Edmonton flagship, which opened last fall. Created by the Mark's store design team with input from a few consultants, the flagship earned the brand a 2010 Excellence in Retail award from the Retail Council of Canada, in the category of "retail store design – large chain."

Last winter, the Edmonton store debuted a "Winter Simulation" walk-in freezer that allowed consumers to test out winter coats in temperatures as low as -40ºC. Although the freezers are too large to add to most store locations, they've been rolled out in a few. The new stores also feature a ramp that lets consumers test out the grip of Mark's Tarantula Anti-Slip technology (used in both industrial and everyday footwear, and developed with the help of the University of Calgary) on different surfaces, from stainless steel to rocks. Touch-screen monitors have also been introduced in the revitalized stores, giving customers instant access to extensive product-technology information.

Mark's currently has 17 TV spots in market promoting its product innovation. Toronto-based High Road Communications – which took over the PR account from Elevator Communications (national) and Nata Productions (Quebec) earlier this year – has also been doing some blogger outreach to publicize the rebrand and generate buzz around the store's womenswear.

A September "Mark's Over" event held at revamped stores in Ottawa, Winnipeg and Edmonton treated a select group of influential mommy bloggers and journalists to personalized makeovers. A team of stylists did their hair, makeup and wardrobe (selected from Mark's Fall/Winter 2010 line), sending them home with free clothes and Mark's-branded glamour shots. Within a day, many of the bloggers had posted their photos online, sharing what they'd learned.

"I've always thought of Mark's Work Wearhouse as a place to get basics like plain Ts, khaki pants and winter gear," writes one blogger, in an open love letter to Mark's. "But you've really reinvented your women's fashion lines and I'm curious to try some of your innovations like Perfectly Pressed shirts (no ironing!) and the 50-Wash T-shirts."

The brand is also testing out a new retail concept: vending machines. After two years of development work, Mark's has got two first-generation machines in market. One housed in the Toronto GO Train station dispenses gloves, umbrellas and scarves, while another in a Brampton, ON., hospital contains socks, loungewear and other items. Although there's no plan to expand the program right now, Strachan says he's paying close attention to public reaction.

"We've put the vending machines out there and we're learning lots," he says. "For all I know, we could end up with 500 of them if the customers react well."

Hey, whatever works.

TIFF takes the spotlight

BY MELINDA MATTOS

There's no place like home, and after 35 years of making Toronto a friendlier place for cinephiles, TIFF finally has a red carpet-worthy address to call its own – no ruby slippers required.

The Toronto International Film Festival has always taken over downtown Toronto the way the Lions dominate Cannes, and invaded the rest of Canada via non-stop media coverage of every film gala, star spotting and red-carpet gown. Now, launched just in time for this year's festival in September, the $140-million TIFF Bell Lightbox permanently takes up an entire city block at Toronto's King and John streets – home to five cinemas, two galleries, three learning studios, a retail space, a bistro, a restaurant and a lounge, as well as the organization's new office space.

It's the crowning achievement for a Canadian brand that's blown past the competition since its inception as the Festival of Festivals in 1976, joining Cannes as one of the most important film festivals in the world and generating an annual economic impact of $170 million. And it's quite a change for an organization best known for hosting a week and a half's worth of events in rented cinemas, hotels and swanky Yorkville bars.

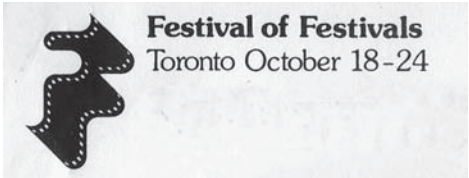
"Actually creating physical space, announcing ourselves as a physical entity, is really important," says Piers Handling, CEO and director, TIFF. "Prior to this we were an ephemeral organization – a 10-day festival that rented most of its infrastructure. Once the festival was over, you couldn't find us."

Although TIFF has hosted year-round activities for 20 years – ranging from the Sprockets children's film fest to Cinematheque screenings at the Art Gallery of Ontario – the new building will give this programming a central hub and increase the organization's visibility. It's a bricks-and-mortar continuation of the 2009 rebranding that saw the introduction of a new lowercase logo, as well as a shift to using "TIFF" as the master brand for everything the organization does.

Photo courtesy of Wire Image

Attracting celebs like Jennifer Garner (at the premiere of *The Town*) is no longer a battle for TIFF.

"To many people, TIFF means the Toronto International Film Festival," says Howard Kerbel, VP, marketing. "Our job now is to promote the fact that TIFF is an organization that offers many different things...With the advent of TIFF Bell Lightbox, the need for marketing is now daily or weekly."



Clockwise from top left: **Festival logos from 1977, 1987, 2010 and 1994, respectively.**

It's a far cry from the festival's modest beginnings. When Bill Marshall, Henk van der Kolk and Dusty Cohl launched the Festival of Festivals, their vision was to bring together the best films from around the world (including Canada). That first year, the official film schedule was a single page long, the marketing budget was non-existent and members of the media were, as Handling puts it, "quietly antagonist."

Although not yet part of the organization, Handling was among the 35,000 attendees who gathered that first year for 127 films from 30 countries. (As a point of comparison: this year, TIFF screened 339 films from 59 countries, and though 2010 attendance numbers weren't available at press time, last year's festival attracted 500,000.) He remembers a palpable excitement among the crowd.

"You felt that it was going to work," he says. "It was an idea that Toronto was ready for."

In addition to filling a local niche, the festival managed to befriend both international and Hollywood filmmakers after a few years, bringing Jean-Luc Godard to town for a 1980 retrospective of his work and feting Martin Scorsese with a 1982 celebration that also attracted Robert De Niro. As it built industry cred, the festival's September timing helped it become a launch platform for Oscar season, while its geography made it attractive to filmmakers from around the world who came to network. This year, more than 3,400 industry delegates joined the party.

As Handling points out, "We're in a North American city but we're not in the USA, so in a funny way we're neutral ground for the international industry."

Photo courtesy of Wire Image

The new TIFF Bell Lightbox takes up an entire city block at the corner of King and John streets in downtown Toronto, housing over 1,300 seats in five cinemas.

The festival's rise can be credited to its success on all fronts: it brings together members of the film industry, attracts international media and yet simultaneously welcomes the public, in the country's largest urban centre.

While a series of similarly minded directors have kept the festival's mission statement constant over the years, its branding has changed. The Festival of Festivals' first logo in 1977 featured a non-descript serif text treatment with a wavy piece of celluloid beside it. By 1987, the text had become more stylized and the celluloid had been shaped into an iconic half-star – an image that still appears on TIFF's donor pins. In 1994, the year Handling was named festival director and CEO, the organization changed its name to the Toronto International Film Festival, which was spelled out in full on promotional materials until last year's rebranding.

According to Handling, the organization didn't actually have a dedicated marketing department until this decade. "We were very lucky because we were so significantly in the market due to our sponsors leveraging their sponsorships – they marketed the festival for us, essentially," he says. "If I told you what the marketing budget was about seven years ago, your jaw would drop. It was virtually no dollars at all."

As a not-for-profit organization, TIFF learned to maximize its relationships with sponsors. It's an education that's coming in handy now that Kerbel leads a marketing team of 10 people, who work closely with brands to create innovative programs, both during the festival and inside the organization's new home.

The TIFF Bell Lightbox was built on land donated by the King John Festival Corporation (encompassing the Daniels Corporation and three members of the Reitman family), with considerable financial support from Bell, which became TIFF's lead sponsor in 1995. During this year's fest, Bell maintained high visibility via trailers at galas, signage at the box office, creative on ticket jackets, program ads and a mass mobility media buy. Large LED screens at Metro Hall and Yonge-Dundas square displayed trailers and TIFF event coverage, while Bell's all-Canadian portal Sympatico.ca offered streaming video of press conferences and red carpet events as they happened, providing content viewers couldn't get elsewhere.

Bell also partnered with major sponsor BlackBerry to offer a $100 credit upon activation of a BlackBerry at local Bell stores during the festival.

BlackBerry, which first partnered with TIFF last year, remained highly visible during the fest as well, with activations like a tent at Roy Thomson Hall, a BBM integration with the Filmmakers' Lounge and a help desk for industry reps at the Hyatt.

As the year rolls on, TIFF fans will be exposed to the BlackBerry brand in two very different environments inside the Lightbox. A bar called the BlackBerry Lounge provides a place to socialize and even recharge your BlackBerry. The tech co will also have a research lab on the fourth floor, which will be open to the public during certain hours, so visitors can drop by and see new product innovation.

"It's one of those opportunities where, as a sponsor, they were very creative about how to join in with us," Kerbel says.

But while sponsorship remains a key component of TIFF – with official sponsors in every category from banking (major sponsor RBC) to pizza (Pizza Nova), and an accompanying whirlwind of TIFF-related OOH, mass media, activations and parties – the organization has also been doing some advertising of its own.

This year, TIFF brought Taxi's Toronto office on board, joining long-time media agency Endeavour Marketing, for a 2010 campaign centred on the idea that you can curate your own festival experience, because there's so much to choose from. As Kerbel explains, "It's all about 11 days, 300 films, 300,000 tickets, and the tag is 'What will you see?'" Before TIFF signed on with Taxi, its advertising was handled by Zig in 2009, Endeavour from 2005 to 2008, and Echo Advertising and Marketing before that (all in Toronto).

TIFF also signed Montreal-based digital branding agency CloudRaker earlier this year to develop a social media presence for the organization. During the festival, TIFF had its social media coordinator regularly tweeting from events and screenings under the handle @tiff_net and using Facebook to engage with fans – interaction the organization plans to maintain year-round.

Kerbel has been with TIFF for about 15 months and says it's not often you join a brand at such a pivotal moment in its history. "One of our goals is to take this brand and strengthen it across the globe," he says. "We're the best, or certainly one of the best, at what we do in the world, and we need to make sure we're not being shy about trying to reach out."

As Handling celebrates TIFF's 35th anniversary, he's certainly not shy about his ambition for the future: "The vision is to be the most important cultural film organization in the world – that it becomes a tourist destination, that people go to TIFF Bell Lightbox in the same way that they go to New York to see the MOMA or London to see the Tate Modern or Paris to see the Louvre."

We'll be in the gift shop.

BY WILL NOVOSEDLIK

MYTH AND MATH

BRAND EXPERIENCE

How do you measure the intangible aspects of a brand? This is the question I ask myself as I pore over the results of Interbrand's survey of the top Canadian brands for 2010.

The measuring stick in this survey is financial value, based on a methodology comprised of three steps: analysis of the brand's market, its management and its strength; analysis of the brand's earnings, isolating those attributable to the brand itself; and the application of a multiple to brand earnings, based on the quality of the brand.

Interbrand conducts a financial analysis to determine the revenue that the brand alone generates, then a non-financial brand strength analysis is added to arrive at brand value, which is defined as "a financial representation of the business's earnings due to the superior demand created for its products and services through the strength of its brand."

The formula used is a mix of math and myth (in this case, I use the word "myth" respectfully as an indicator of the more intangible aspects of brand). As an example of how brands mix the two, look at A&W, one of the winners of *strategy*'s Brand of the Year. A&W enjoys what I would call "mythic" stature among a certain demographic (i.e., Boomers) because they remember it from their teen years as a place where you could drive up in your car and be waited on where you parked. The products (Papa Burger, Mama Burger and Teen Burger) have been successfully revived in a wave of nostalgia that I assume A&W's owner can take to the bank.

The Four Seasons may not be on Interbrand's Top 25, but its brand-building more than makes the grade.

Interbrand's list of Canada's Top 25 ranked by brand value is predictably populated by the biggest brands we have. Top of the list is Thomson Reuters, with a brand value of $9.4 billion. Number 25 is La Senza, with a brand value of $282 million. Given the financial focus of Interbrand's methodology, though, are there brands that enjoy exceptional strength but do not make the cut?

Using Interbrand's indicators, I would say one of those is Four Seasons. The iconic luxury hotel management brand, now 50 years in the making, was included in the 30th-anniversary issue of the Robb Report, which celebrated "the most exclusive brands of all time." It made a list of "20 celebrated icons and innovators who define excellence" – including Rolls-Royce, Ferrari, Cartier, Tiffany, Louis Vuitton, Armani, Glenlivet and Château Lafite Rothschild. Exalted company.

It's likely the eminent hotelier is not on the Interbrand list because it is privately held in foreign hands. Barring the lack of publicly available financial information, it's interesting to run the Four Seasons through the gamut of Interbrand's brand strength indicators, which are:

- Quality and brand experience
- Distinctiveness of its proposition
- Relevance to the customers it serves
- Capacity to deliver the promised brand experience
- Ability to evolve and lead within its category
- Positive buzz it enjoys in the media and among consumers
- Level of importance the organization places on brand
- Consistency across all its touchpoints

On the quality front, no question: it is what the Four Seasons is known for. But then, no quality, no claim to luxury, so that one's table stakes. Distinctiveness of its proposition? In a category populated by names like Raffles and Ritz-Carlton this is a tough one to own. While the Four Seasons topped the 2009 JD Power North America Hotel Guest Satisfaction Index Study, the Ritz-Carlton topped it in 2010. It's like Nadal vs. Djokovic – two stars battling each other at the top of their game.

Price may help here. By comparison, the presidential suite at the Ritz-Carlton Washington, D.C. is $5,800 a night, $12K at the Raffles Dubai and $30K at the Four Seasons New York. There's gotta be myth behind the Four Seasons math. Again, I mean that in a good way.

Positive buzz among media and customers? Four Seasons has certainly managed to do that through everything from $30K-a-night stories to sponsorship of cultural events and landmarks to significant philanthropic work.

How about relevance to the customers it serves? If we're talking the highest end of demographics, then the Four Seasons is superbly relevant. What about capacity to deliver the brand experience, category leadership and consistency across all touchpoints? The hotel chain counts quality and service as two of its four strategic pillars. And service culture as its third. The JD Power rankings seem to suggest they're not kidding.

The best demonstration of the importance it places on brand was its decision to transform into a management company. That's betting the farm on reputation and goodwill. It paid off in the sale of a majority stake to Bill Gates and Saudi Prince Alwaleed.

As a brand, I'd say it more than makes the grade. But even if it did get on the list, I'd still be wondering about that myth part. There are other iconic names there that boast a storied brand mythology. You can intuit that these myths are a big part of those brands. But will there ever be a metric to capture it? You decide.

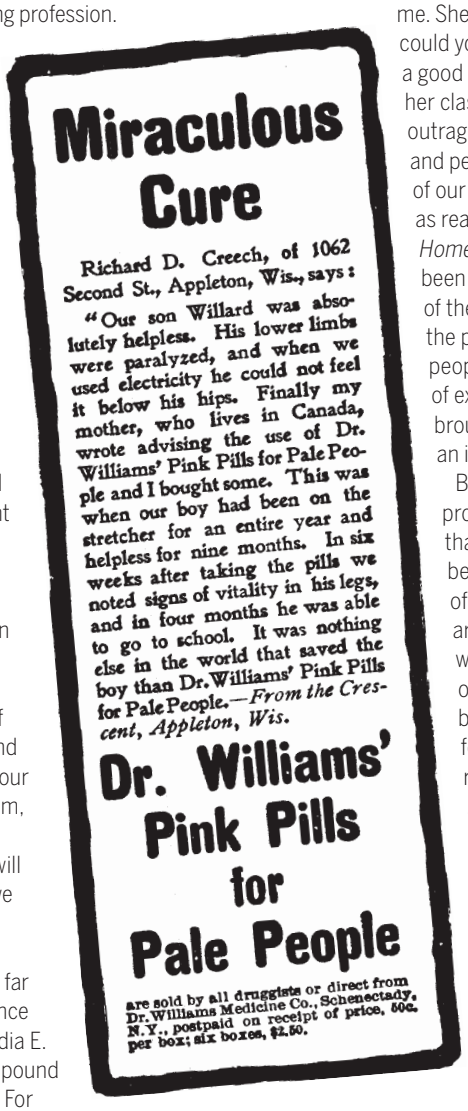
Will Novosedlik is VP brand and communications at Wind Mobile. He can be reached at novosedlik@gmail.com

BY JOHN BRADLEY

BRAND OF THE YEAR 2020

Brand of the Year time again. Congratulations to the winners; I'm sure your victories were well deserved. But I would advise them not to get too complacent because I am convinced that the winners of Brand of the Year in 2020 will be brands that don't yet exist, using approaches and techniques we haven't yet thought of. This is because I think there are some seismic shifts happening that will require a reinvention of the marketing profession.

When change happens in our world, it can be fundamental, fast and permanent. In 1890, over half of all consumer advertising was for patent medicine brands; 10 years later, their spend was insignificant and most of the brands had perished. The charlatans and tricksters had finally been exposed for their broken brand promises and the shallowness of their tools. I see signs that history might be repeating itself.



Miraculous Cure

Richard D. Creech, of 1062 Second St., Appleton, Wis., says: "Our son Willard was absolutely helpless. His lower limbs were paralyzed, and when we used electricity he could not feel it below his hips. Finally my mother, who lives in Canada, wrote advising the use of Dr. Williams' Pink Pills for Pale People and I bought some. This was when our boy had been on the stretcher for an entire year and helpless for nine months. In six weeks after taking the pills we noted signs of vitality in his legs, and in four months he was able to go to school. It was nothing else in the world that saved the boy than Dr. Williams' Pink Pills for Pale People.—*From the Crescent, Appleton, Wis.*

Dr. Williams' Pink Pills for Pale People

are sold by all druggists or direct from Dr. Williams Medicine Co., Schenectady, N.Y., postpaid on receipt of price, 50c. per box; six boxes, $2.50.

Brands trade in the currency of trust, a currency that is once again being rapidly devalued. If we cannot trust Toyota to build safe cars, Maple Leaf to process meat, Mattel and McDonalds to not expose our children to lead or cadmium, then who can we trust?

I'm sure all those firms will vehemently protest that we can trust them...now. But I trusted them before and where did that get me? As far as it got the people who once trusted such brands as Lydia E. Pinkham's Vegetable Compound and Dr. Williams' Pink Pills For Pale People.

Partly as a consequence of such high-profile breaches of trust, the attitude of the general public to us as an industry is changing for the worse.

This change in attitude is, I believe, much stronger and more prevalent in our youth, as I became painfully aware from my daughter who last semester took a Grade 11 marketing course. And when I asked her how she felt about the course, her reply stunned me. She said, "Dad, how could you?" She, and a good percentage of her classmates, were outraged at the real and perceived excesses of our industry, just as readers of *Ladies Home Journal* had been outraged to read of the excesses of the patent medicine people in a series of exposés that brought down an industry.

But it's not just a product category that people are becoming leery of this time around; it's the whole concept of marketing as being a force for good. In reading a recent *National Post* article by Hollie Shaw, I became convinced that our industry's attempt to regulate itself on advertising to children was at best a failure or more realistically a sham. Flavoured spirit brands, flavoured cigarettes, inappropriate product placements and the like are proof in the court of public opinion that we are basically no better than our snake oil salesmen forbearers.

I believe that our ever-increasing propagation of the disciplines of marketing to today's youth and students is having two insidious effects on our industry. Not only are we educating a cohort of non-believers, I feel that we are like conjurors revealing to the audience the secrets of our trade.

The presence of such knowledge in an increasing portion of our audience is blunting its effectiveness, in the same way that a magician gets barely a ripple of applause when doing a trick that we could all do ourselves.

I saw the first signs of this a few years ago when I noticed that seemingly every focus group contained someone who was doing, or had done, a marketing course. They would then lead the discussion not with a response to the stimuli, but with an appraisal of it. Marketing was never developed to be an open resource where we all knew what was going on.

So today and tomorrow, we can no longer assume that trust is a given until we screw up and that people will respond to our tools as we assume they ought to.

We have to build a new level of trust based on an unquestioning devotion to the principle of over-delivering on both our promises and consumers' expectations 100% of the time.

We also have to invent some new techniques and not spill the beans to see our names in print in a case study that will be taught worldwide three weeks later.

But don't ask me what these techniques will be, that's your job. And if you can do it, congratulations on being Brand of the Year 2020.

After 25 years as a brand marketer, John Bradley forsook the corporate world to write his first book, Cadbury's Purple Reign, *and is now wrapping up his next tome. Johnbradley@yknotsolutions.com*

Brand Existentialism

In defining a brand's reason to exist in a post-scarcity economy, we'll need to spill more empathy, subtlety and complexity. It will require unprecedented understanding.

Bennett Klein, creative director, Capital C

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Marketing Director,
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Kevin Slavin
Chairman & Co-Founder,
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Alistair Mitchell
Vice President,
Multimedia Integration,
Research In Motion

Jack Myers
President & CEO,
M.E.D.I.Advisory Group

Lauren Richards
Chief Executive Officer,
Starcom MediaVest Group

Other confirmed speakers:

- Alan Dark, Executive Director, Media Sales and Marketing, *CBC/Radio-Canada*
- Robb Hadley, Brand Manager, *Procter & Gamble Inc*
- Kevin Kivi, Communication Planning Director, *Carat Canada*
- Lance Martin, Executive Creative Director, *TAXI 2*
- Jamie Michaels, Director of Marketing, *Canadian Broadcasting Corporation*
- James Milward, Executive Producer & Founder, *The Secret Location*
- Bruce Neve, President, *Mediaedge:cia*
- Nathan Rosenberg, Chief Marketing Officer, *Virgin Mobile*

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85 PERCENT OF CONSUMER PURCHASES ARE MADE BY WOMEN
MARKETING TO WOMEN QUICK FACTS

92% OF WOMEN TELL THEIR FRIENDS ABOUT DEALS
DIGITAL DIVAS BY THE NUMBERS

> 40% OF WOMEN READ AN ONLINE MAGAZINE WEEKLY
IPSOS

16
NUMBER OF HOURS WOMEN SPEND ONLINE EACH WEEK
IPSOS

> 171
AVERAGE NUMBER OF CONTACTS IN A WOMAN'S EMAIL OR MOBILE LIST

NOW STOP CALLING THAT LOSER
DIGITAL DIVAS BY THE NUMBERS

ONE IN SIX ONLINE PURCHASES ARE CLOTHING
IPSOS

Commitment issues

HALF OF WOMEN SAY RETURN POLICIES INFLUENCE THEIR ONLINE PURCHASES
SURVEY REVEALS ONLINE SHOPPING HABITS OF MEN AND WOMEN

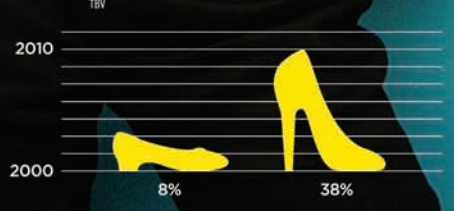
7 OUT OF 10 NEW BUSINESSES ARE STARTED BY WOMEN
TBV

Red is the new black

ONLY 14% OF WOMEN ARE KEEPING OUT OF DEBT
THE TORONTO STAR

IS SHOPPING TOO EASY?
22% of women shop online at least once a day
DIGITAL DIVAS BY THE NUMBERS

WOMEN LIVING THE SINGLE LIFE
TBV



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